

FILM SCORE

VOLUME 3, NUMBER 7



Travis Is Back
pg 24

A SCORE GONE SOUTH

Adam Berry &
Bruce Howell on
Scoring *South Park*

BASEKETBALL STRIKE

Ira Newborn's
Game for Anything

INTERVIEW CRAZY

Broughton, Schifrin,
Bernstein, Legrand,
Burwell and more!

PLUS
CD Reviews
Galore



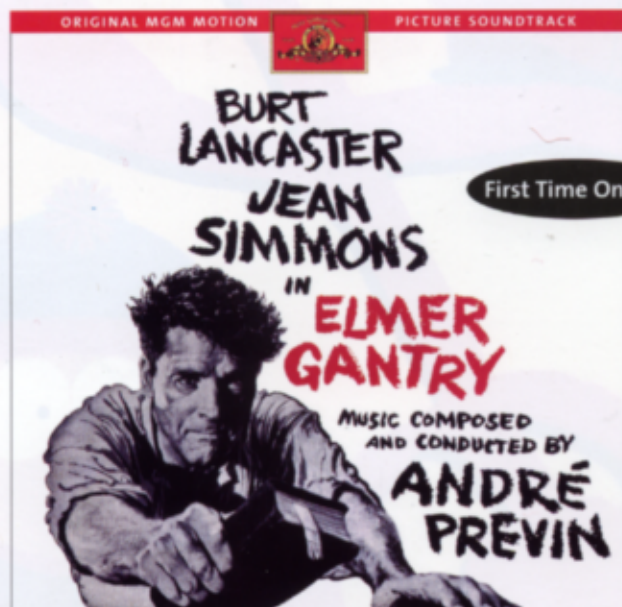
We Killed Kenny, Okay?



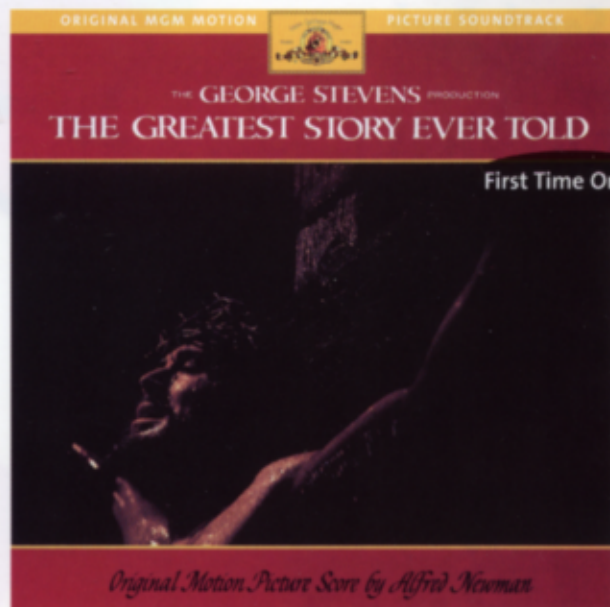
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Behind this unassuming facade lies comic greatness
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Why are these men smiling?
They know the score
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ON THE COVER: KIDS! WHAT ARE YOU GONNA DO WITH THEM? *SOUTH PARK*
ARTWORK COURTESY COMEDY CENTRAL

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AUGUST 1998

STAFF

EDITOR & PUBLISHER
Lukas Kendall

MANAGING EDITOR
Jeff Bond

DESIGN DIRECTOR
Joe Sikoryak

CONTRIBUTING WRITERS
Doug Adams
John Bender
Jason Comerford
Tom DeMary
Andy Dursin
Bruce Herman
David C. Kim
Paul Tonks
James Tornainen

PUBLISHING CONSULTANT
Digital Film & Print, Inc.

THANKS TO
B.A. Vimtrup

CONTACT INFO

EDITORIAL & SUBSCRIPTIONS
5455 Wilshire Blvd
Suite 1500
Los Angeles, CA
90036-4201
PHONE 213-937-9890
FAX 213-937-9277
E-MAIL lukas@
filmscoremonthly.com

ADVERTISING
Digital Film & Print, Inc.
5455 Wilshire Blvd
Suite 1500
Los Angeles, CA
90036-4201
PHONE 213-932-5606
FAX 213-932-6111

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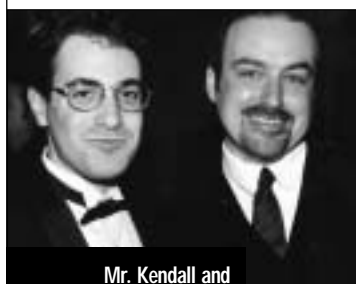
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The Humor, the Horror...

FILM MUSIC PROVIDES THE TIE THAT BINDS, FROM
THE HILLS OF SOUTH PARK, TO THE CANYONS OF
NEW YORK CITY TO THE BEACHES OF OMAHA

I am so happy with our *South Park* cover story. For one thing, it's a hugely popular show, and maybe we can sell some magazines (for a change—d'oh!). For another, it's a cutting-edge and funny show with a creative use of music, and this is the first time the participants have spoken about the process behind creating the weekly soundtrack. I found it interesting even when I was proofreading it, and that was *work*.



Mr. Kendall and
Mr. Arnold, looking their
dapper best

If you read magazines about movie music long enough, you realize that there are many interviews with certain composers who are simply happy to answer the same questions from any fan who gets their home tele-

phone number. And bless 'em, we'll be dialing 1-800-D-ARNOLD for years to come. But

it's always cool for us to talk to somebody totally new whom we know nothing about—and in the case of *South Park*, we also got the chance to deal with the television side of our charter, as well as animation.

I always console myself, no matter how flippant our tone gets, that the interviews and information in every issue of FSM may be the only documentation for the creation of much of this music. Years from now, people will want to know what so-and-so was thinking when he wrote some score—or how his work was received at the time of its release—so we always take great care to report accurately, and sometimes even get neat pictures.

Documentation is one part of our mission; commentary is the other, and this issue we present three essays about *Taxi Driver*: the movie, the score, and the new album. Whenever we publish an article that is not specifically about a soundtrack, but about a movie overall, we get flak. However, it's like this: film music at its best is part of a film. It's great on its own, but it is born from a movie and has its most profound effect being

heard within it. There's no way to probe the meaning of a score as powerful as *Taxi Driver*, and a composer as inimitable as Bernard Herrmann, without addressing the movie, even if as a "primer." David Kim's analysis this issue was adapted from his senior thesis when we were both students at Amherst College.

Just when I thought there would never again be a movie as provocative as *Taxi Driver*, last night I saw one: *Saving Private Ryan*. Unfortunately we had to review the score CD before the picture was out (see Jeff Bond, p. 38) because the album alone tells only a small part of the story. Steven Spielberg's film is a technical masterpiece and a harrowing, brilliant document of war. (It also has some of the all-time greatest sound design ever.) John Williams's score plays a minimal role in the on-screen storytelling, but is a key indicator of the "framing" of the story. For all of the complaints about Williams and Spielberg sentimentalizing the work (and some of it does strangely resemble Horner's *Courage Under Fire*), the traditionally restrained/patriotic music is (if accidentally) more an honest refusal to add an abstract framework to what is already a document of the unreal.

In other words, a movie like *Apocalypse Now* makes its presentation a part of its insanity; *Saving Private Ryan* aims for a naturalistic photographing of its war scenes, and although the music is anything but objective in the surrounding story, it seems somewhat naturalistic to the experience of watching such a traumatic journey. It evokes, at the same time, both our relief and our guilt at witnessing these atrocities.

Actually, I could go deep into this and give my theory of John Williams, *Saving Private Ryan*, the United States, and basic psychoanalysis, but then people would really be asking, "What's this have to do with the music?" Hey, people used to have to crawl up beaches and get blown away by machine guns. We listen to movie music.

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HORNER GOES DOWN FOR A SECOND TIME



James Horner conducted his *Titanic* sequel album, *Back to Titanic*, on the evening of July 17 at London's Air Studios amidst a media circus for an unprecedented "open recording session." The album features Horner's specially arranged "The Titanic Suite" and "Epilogue: The Deep and Timeless Sea, A Shore Never Reached," performed by the London Symphony Orchestra, with soloists Sissel (vocals), Eric Rigley (uilleann pipe), Eileen Ivers (violin), Tommy

Hayes (bodhran) and Zan McLeod (bouzouki). Also included are Gaelic Storm's polka and jig music, renditions by I Salonisti of "Nearer My God to Thee" and "Alexander's Ragtime Band," and a version of "My Heart Will Go On" heard thus far only on radio, interpolating dialogue from the film.

During the ensuing interview period, Horner answered the oft-asked question of why he would agree to do a sequel album by saying he was interested in getting a more emotional response out of the material. He also revealed that he keeps his Oscars in a closet.

Back to Titanic will be released by Sony Classical on August 25.

Report by Paul Tonks

Honors Aplenty

A portrait of Max Steiner will be unveiled at the London Palladium to commemorate the late composer's years as a music director in England, prior to his composing career in America. The honor is singular amongst the portraits in the hall, as it celebrates Steiner as a music director; and not a performer in the traditional sense.

■ ■ ■

Composers Dave Grusin and Stewart Copeland were scheduled to be honored by the Hollywood Film Festival at their gala awards ceremony, August 10, at the Beverly Hilton Hotel.

Sound Studies

Urchfont Manor College, near Devizes in Wiltshire, England, will host a weekend course on film music by British "classical" composers, September 4, 5 and 6. The instructor is John Huntley, a former colleague of Muir Matheson. Composers to be spotlighted include William Alwyn, Arthur Bliss, Ralph Vaughan Williams, William Walton, Benjamin Frankel and Benjamin Britten. Contact Urchfont Manor College at (+44) 1380 840 495.

■ ■ ■

"Herrmann, Hitchcock, Welles: Creative Relationships"

is a symposium taking place at Universidad Internacional Menéndez Palayo in Seville, Spain, November 9-13. Norma Herrmann (the composer's widow), Christopher Husted, and author/professor Royal S. Brown are among the scheduled guests. There will be roundtable discussions, lectures, screenings and more.

■ ■ ■

"Music for Film and Video" is a course being offered (instructor: Bob Gerardi) in New York University's Film and Video Program this fall. It is designed for aspiring professionals. Call 212-998-7140.

Albums Unknown

There is no news on the possibility of a score album for *Lethal Weapon 4*. There may be a compilation album at the time of the video release of selections from all four *Lethal Weapon* soundtracks, by Michael Kamen, Eric Clapton and David Sanborn.

■ ■ ■

Although there is a promotional pressing of the score to *Armageddon* (Trevor Rabin), there is no word at presstime of a commercial release.

From the Continent

New CDs from Italian producer Sergio Bassetti include *Imputazione di omicidio per uno studente* (Ennio Morricone, on Screentrax), *Sacco e Vanzetti/Ad ogni costo* (Morricone, on RCA OST, remastered from the original tapes); and on the late Bruno Nicolai's label, Edipan, two CDs by the composer: *Justine* (U.S. title: *Deadly Sensuality*) and *L'onorata famiglia: Uccidere e cosa nostra*.

■ ■ ■

Two more Morricone CDs, produced by Claudio Fuiano, are coming on Screentrax: *L'agnese va a morire/Gott mit uns* and *Il Serpente/L'istruttoria e' ciusa: Dimentichi. Only Il Serpente was previously available on LP.*

■ ■ ■

Canto Morricone Vol. 3 and *Vol. 4* will be out this fall from Bear Family in Germany. The first two volumes, featuring Morricone songs from the '60s and westerns, respectively, are now available for 30DM each plus postage from Stefan Rambow, Cinesoundz, Kirchenberg 1, 90482 Nürnberg, Germany; fax: +49-911-54 22 48 (www.cinesoundz.de). Liner notes to the discs, which were not included by the record label, can be found at FSM's web site (www.filmscoremonthly.com).

■ ■ ■

There is no news on Label X Germany's planned release of *Fearless Vampire Killers* (Krzysztof Komeda). FSM

In addition to Intrada and Screen Archives (see opposite), try Footlight Records (212-533-1572) and STAR (717-656-0121) for some of these imports.

Record Label Round-Up

Aleph Coming on Lalo Schiffrin's personal label this fall are *Che!* (first CD of 1969 score, plus newly recorded guitar pieces) and Schiffrin's *Jazz Mass* (new recording).

Aleph has signed a distribution deal with DNA (Distribution North America) so their CDs should start appearing in stores. In the meantime, order from www.alephrecords.com or www.schiffrin.com.

Bear Family Due in August from this German label is the 1955 RCA recording of *The Night of the Hunter*, originally released on EP. This features Walter Schumann's score with a reading of the story by director Charles Laughton. (The music-only master tapes of this score are lost and presumed destroyed.)

Brigham Young University Available September 1 is *The Flame and the Arrow* (Max Steiner), mastered from materials located at BYU's Max Steiner library. This will be available from Screen Archives Entertainment, PO Box 5636, Washington DC 20016-1236; call 202-364-4333 or e-mail Nippersae@aol.com for a free catalog.

Castle Communications Due September 7 from this English label is *Get Carter* (1971 Michael Caine gangster film, Roy Budd), with five added tracks of dialogue.

Citadel Due September is the next album in the *Legendary Hollywood* series, a Miklós Rózsa CD with *The Private Files of J. Edgar Hoover* (adding 20 min. extra music) plus the guitar suite from *Crisis* (as available on the Varèse CD Club album) and the piano suite from *Lydia*.

Due October is a television CD: *Wichita Town Suite #2* (Hans Salter; not duplicating music from earlier album) coupled with *Music from Kraft*

Television Theatre (Wladimir Selinsky, original scores from '50s broadcasts, originally on RKO/Unique LP).

Dreamworks September 15: *Permanent Midnight* (Primal Scream, Daniel Licht). September 29: *A Night at the Roxbury* (dance music). October 20: *Sabrina: The Teenaged Witch* (TV). November 3: *The Prince of Egypt* (three separate albums: original soundtrack by Hans Zimmer, country music inspired by, and gospel music inspired by).

Fifth Continent The upcoming DTS CD releases of *King Kong*, *The Night Digger* and *The Best Years of Our Lives* have been

postponed, and probably will not be out until 1999 at the earliest.

GNP/Crescendo Due late fall is another volume of *Forever Knight* (Fred Mollin) television music. Due December is *Star Trek: Insurrection* (Jerry Goldsmith).

Forthcoming but without a date is *Greatest Sci-Fi Hits Volume 4* (Neil Norman and His Cosmic Orchestra). There has been no progress on the first official CD of *Predator* (Alan Silvestri, 1987), and the project may be dead.

Hollywood Due September 22: *The Waterboy* (various).

Intrada The next recording in Intrada's "Excalibur" series (early 1999 release) will be *Jason and the Argonauts* (Bernard Herrmann, 1963), the complete

score conducted by Bruce Broughton.

Write for a free catalog of soundtrack CDs from Intrada, 1488 Vallejo St, San Francisco CA 94109.

JOS Forthcoming from John Scott's label (but without dates) are *Swiss Family Robinson* (new film), and repressings of *Antony and Cleopatra* (1972, with new packaging and one new track) and *Becoming Colette* (1992).

Koch Due November is a new recording of Franz Waxman chamber music (St. Clair Trio), including many film pieces.

Also forthcoming are: Rózsa: chamber music for piano; Korngold: complete music for piano; and a new Erich Wolfgang Korngold film music album (*Juarez*, *The Sea Wolf*, *The Sea Hawk*, *Elizabeth* and *Essex*).



New From Percepto and Retrograde

New this month from Percepto Records, in association with FSM's Retrograde Records, is *Mad Monster Party*—music by Maury Laws and lyrics by Jules Bass to the Rankin/Bass stop-motion classic. The soundtrack is a totally '60s fusion of orchestra, jazz and rock, with vocals by Boris Karloff, Phyllis Diller, Ethel Ennis and Gale Garnett.

The *Mad Monster Party* CD has been produced by Taylor White, formerly of the awesome collectibles store Creature Features, as the first project on his Percepto label. This is *not* a limited release like FSM's Silver Age Classics disc and it will be available from better record stores everywhere. For fastest service, order directly from *Film Score Monthly* using the order form between pp. 40 and 41, and see the back cover for more information.

Coming up next in the Silver Age Classics series—which is a limited edition available exclusively from us—is a Leonard Rosenman score. The album is well into production of this writing, and although we will not disclose

the title until the album is available for purchase next issue—as is our policy on these CDs—we can say it's a score that's never been released, it's complete, and it's in stereo. Rosenman himself is contributing to the liner notes.

So, wait for the September FSM (Vol. 3, No. 8) for the announcement on this title—and yes, we know it's obnoxious not to tell you the movie now, but frankly we wouldn't be pulling this secrecy stunt if it didn't work so well.

In the meantime, our *Poseidon Adventure/Paper Chase* (Williams) and *Stagecoach/The Loner* (Goldsmith) CDs are selling well and we thank you all for your enthusiasm and support. If you have not bought these yet, and were wondering if they are still available, the answer is: yes! Although these are limited editions, we're not so cruel as to limit supply beneath demand—we have lots of CDs and want to sell them to you. This also goes for the limited copies of *The Wild Bunch* we have from Warner Home Video—they're waiting for your order.

Composers for future releases in the FSM Silver Age Classics series include Jerry Goldsmith, Gerald Fried and John Barry.

—Lukas Kendall

recorded in New Zealand.

Marco Polo Bill Stromberg and John Morgan are recording more classic film scores in Moscow:

Hopefully out by the end of this year are four albums: Philip Sainton's *Moby Dick* (1956), *Devotion* (Erich Wolfgang Korngold), *Mr. Skeffington* (Franz Waxman), and a Victor Young CD featuring: *The Uninvited*, *Gulliver's Travels* (1939), *Bright Leaf*, and *The Greatest Show on Earth*. *Moby Dick* could be out as early as August.

Due next year are *They Died with Their Boots On* (Max Steiner) and *The Egyptian* (Bernard Herrmann and Alfred Newman, 60-70 minutes, with choir).

Milan Due August 11 is *Backdraft* (Hans Zimmer), the first in a series of mid-line reissues of Milan's most popular CDs. Due August 25 is *Hidden Treasures of Film Music*, a compilation of various tracks, some previously unreleased. Due September is *Vampires* (John Carpenter).

Milan has moved its headquarters from New York to Los Angeles, in order to be closer to the Hollywood film community.

Pacific Time Entertainment

Coming in August from this new label are compilations of music by Nicola Piovani and Pino Donaggio in a "Composer's Compilation Series." Due September: *The Versace Murder* (Claudio Simonetti), *Mirage* (Steve Quinzi).

Pendulum Due late September is *OceanQuest* (aka *Oceanscape*, 1986 TV series), a reissue of the William Goldstein music.

Play It Again Due in September is Geoff Leonard and Pete Walker's book, *Bond and Beyond: The Music of John Barry*, published by Sansom & Company of Bristol (a subsidiary of Redcliffe Press). See www.auracle.com/pia.

PolyGram Due October is *Elizabeth I* (David Hirschfelder). Forthcoming for late 1998 is the U.S. edition of *Tango* (Lalo Schiffrin).

Due spring 1999 is the U.S. edition of John Barry's non-soundtrack work, *The Beyondness of Things*.

Forthcoming from a PolyGram label to be determined (possibly Philips) is a 2CD set of the three Miklós Rózsa albums from the

1970s, *Miklós Rózsa Conducts His Great Film Music*.

Razor & Tie Due August 11 is a reissue of *A Fistful of Dollars* (Ennio Morricone). August 25: *Blacula* (1972, Gene Page).

RCA Victor Due August 11: *Slums of Beverly Hills* (songs plus Rolfe Kent score). Due September 29 is *Pecker* (John Waters film, Stewart Copeland). Due October is *The Apt Pupil* (John Ottman).

Reel Sounds Due August 25: *Somewhere in the City* (John Cale).

Restless The expanded edition of Ennio Morricone's *Once Upon a Time in America* (1984) will be available worldwide (including in the U.S.) at the same time. However, it won't be out until October or November. The disc features the existing album of Morricone's masterpiece, unreleased cues, and rare demo tracks, produced by Nick Redman.

Rhino Rhino has had to postpone indefinitely its *Go Simpsonic with the Simpsons* CD ("D'oh!").

Due August 18 are *Strike!* (various early '60s rock, Miramax film) and another rock collection inspired by *Space Ghost: Coast to Coast*: *Space Ghost's Surf & Turf*.

Due September is *The Best of Anime*: English-language songs from *Astro Boy*, *Gigantor*, *Sailor Moon* and *Speed Racer*, plus 12 songs in Japanese from other shows.

Upcoming in the Turner series is a compilation, *Classic Movie Music*, due October 6 (titles not yet announced). See www.rhino.com.

Rykodisc Due August 25 is *Six-String Samurai* (new apocalyptic rock and roll *Mad Max*-type film), score by Brian Tyler plus songs by The Red Elvises.

Upcoming in The Deluxe MGM Soundtrack Series of United Artists Films:

August 25: *The Greatest Story*

Ever Told (Alfred Newman, 1965), *Elmer Gantry* (Andre Previn, 1960, with extra music). *The Greatest Story Ever Told* will be a 3CD set, with the original album on disc one, and the score as heard in the film on discs two and three.

September 15: *The Misfits* (Alex North, 1961), with 45 min. unreleased music; and *Taras Bulba* (Franz Waxman, 1962), with original, unused Franz Waxman liner notes and rare photos in the booklet.

September 29: *The Magnificent Seven* (1960, Elmer Bernstein), *The Cutting Edge* (1992, various artists). *The Magnificent Seven* is the first release of the original soundtrack, in mono, 68 min. total (produced by the composer's daughter, Emilie Bernstein).

October 13: *Alice's Restaurant* (Arlo Guthrie, 1969, with extra music), *The Pink Panther Strikes Again* (Henry Mancini, 1976, with extra music), *What's New Pussycat?* (Burt Bacharach, 1965, with extra music).

Silva Screen Imminent in the U.S. and U.K. is Brian Lock's score for *Land Girls* (new film). Due next in the U.K. is *Titanic: The Essential James Horner* (2CD set, re-recorded compilation). Due September in the U.S.: *The Essential Films of Jerry Goldsmith* (re-recorded compilation).

Sonic Images Due July 28 was *Disturbing Behavior* (Mark Snow, including bonus track of trailer music by John Beal).

Due August 11 is *Babylon 5: In the Beginning* (Christopher Franke), from the first *Babylon 5* TNT TV-movie. Due August 25 are eight more individual-score B5 CDs (also Franke): "Crysalis," "The Coming of Shadows," "Whatever Happened to Mr. Garabaldi?," "The Long Night," "Lines of Communication," "End Game," "War Without End Part One," and "War Without End Part Two."

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Meteor (Rosenthal, mint)	\$30	Restless Breed (LP)		fax: JAPAN (81) 03 3948 8059	
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L'Ultimo Paradiso (Lavagnino, reissue, mint)	\$30				
The Great Race (Mancini, reissue, mint, great cover)	\$25				

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Films and CDs currently in release

<i>Armageddon</i>	Trevor Rabin	Columbia/Sony*
<i>Basketball</i>	Ira Newborn	Milan
<i>Billy's Hollywood Screen Kiss</i>	Alan Ari Lazar	WillRecords**
<i>Disturbing Behavior</i>	Mark Snow	Sonic Images
<i>Dr. Dolittle</i>	Richard Gibbs	
<i>Enter the Dragon</i> (re-release)	Lalo Schiffrin	Warner Home Video
<i>Ever After</i>	George Fenton	PolyGram
<i>Gone with the Wind</i> (re-release)	Max Steiner	Rhino
<i>Halloween H2O</i>	Marco Beltrami, John Ottman	
<i>Lethal Weapon 4</i>	Michael Kamen, Eric Clapton, David Sanborn	
<i>Madeline</i>	Michel Legrand	Sony Wonder
<i>Mafia!</i>	John Frizzell	
<i>The Mask of Zorro</i>	James Horner	Sony Classical
<i>Mulan</i>	Jerry Goldsmith	Walt Disney**
<i>Out of Sight</i>	David Holmes	Jersey/MCA
<i>A Perfect Murder</i>	James Newton Howard	Varèse Sarabande
<i>π</i>	Clint Mansell	Thrive
<i>Polish Wedding</i>	Luis Bacalov	Milan
<i>Return to Paradise</i>	Mark Mancina	Varèse Sarabande
<i>Saving Private Ryan</i>	John Williams	Dreamworks
<i>Small Soldiers</i>	Jerry Goldsmith	Dreamworks*, Varèse Sarabande
<i>Smoke Signals</i>	B.C. Smith	TVT Soundtrax**
<i>Snake Eyes</i>	Ryuichi Sakamoto	Hollywood
<i>There's Something About Mary</i>	Jonathan Richman	Capitol**
<i>The Truman Show</i>	Burkhard Dallwitz, Philip Glass	Milan
<i>The X-Files: Fight the Future</i>	Mark Snow	Elektra (two albums)

*song compilation **combination songs and score



Due September 8 is *Wilde* (Debbie Wiseman).

Sony Due August 25 is the James Horner *Titanic* sequel album, *Back to Titanic* (see News, pg. 4).

Due at the times of their respective movies are *Dancing at Lughnasa* (Bill Whelan, probably November), *Legend of the Pianist on the Ocean* (Ennio Morricone), and *The Red Violin* (John Corigliano; Joshua Bell, violin).

Due November 3 is Sony Legacy's 65-minute issue of *Star Trek: The Motion Picture* (Jerry Goldsmith), a 2CD set with an expanded edition of *Inside Star Trek* (Gene Roddenberry-narrated '70s documentary) on disc two.

TVT August 25: *Blade* (Mark Isham, various). Due September 22 is a 4CD box set (with the discs also sold separately) of *Sci-Fi's Greatest Hits*, promoted in conjunction with the Sci-Fi Channel and containing both classic and contemporary material.

Due October: *Strange Land*. Pushed back to early 1999: *Dead*

Man's Curve (Shark/The Wild Colonials), *Delivered* (Nicholas Pike), *Beowulf*.

Varèse Sarabande August 11: *Return to Paradise* (Mark Mancina). September: *One True Thing* (Cliff Eidelman.)

Forthcoming CDs in Robert Townson's Film Classics series (Royal Scottish National Orchestra, unless noted):

August 11: *Titanic: The Classic Film Scores of James Horner* (various films), including selections from *Titanic* conducted by John Debney featuring an 80-voice choir.

September 8: *The 7th Voyage of Sinbad* (Bernard Herrmann, cond. John Debney), *Somewhere in Time* (John Barry, cond. John Debney, featuring Lynda Cochran, piano).

September 22: *The Towering Inferno: Great Disaster Classics* (cond. Joel McNeely and John Debney), featuring 18-min *Towering Inferno* plus *Titanic*, *The Poseidon Adventure*, *Earthquake*, *The Swarm*, *Twister*, *Outbreak*, *Volcano*, *Dante's Peak* and *Independence Day*.

Also September 22: *The Piano*, *The English Patient*, *Shine*, *The Portrait of a Lady*: solo album by pianist Lynda Cochran with John Debney cond. the RSNO; and *Color*, *Rhythm and Magic: Classic Disney Instrumentals*, light jazz versions of various Disney songs recorded in New York.

October 6: *Amazing Stories* (cond. Joel McNeely and John Debney), featuring main and end themes by John Williams, the Spielberg-directed episode score "The Mission" (Williams), and "Dorothy and Ben" (Georges Delerue).

October 20: *Citizen Kane* (Bernard Herrmann, cond. Joel McNeely), *Midway* (John Williams, cond. Richard Wentworth—complete score to 1976 film, never before released).

The next CDs in the Fox Classics series are two 2CD sets, *Bernard Herrmann at 20th Century Fox* and *Jerry Goldsmith at 20th Century Fox*. The contents are as yet unknown, as the discs have yet to be assembled.

A fifth Franz Waxman: *Legends of Hollywood* CD will be recorded in fall 1998 or early 1999 for future release (cond. Richard Mills).

Warner Home Video The 25th Anniversary videocassette of *The Exorcist* due on October 6 will include a new CD of the soundtrack, including a suite from Lalo Schiffrin's rejected score from the film. Unfortunately, the CD will not include "Tubular Bells" due to a licensing disagreement. The CD will not be included with the laserdisc and DVD releases due on September 29, and will not be released separately.

We erroneously reported that the new *Enter the Dragon* video and DVD packages included a CD of the Lalo Schiffrin soundtrack. Only the videotape thus far has the CD. We have brought dishonor to our ancestors.

A "Volume 2" type of soundtrack CD for *Giant* (Dimitri Tiomkin, unreleased cues) will be included with the overseas video packages of the film later this year. There are no present plans for U.S. distribution. FSM

Live and In Person

Film Music Concerts

Colorado August 15, Breckenridge Music Festival; *Indiana Jones and the Last Crusade*: "Escape from Venice," "End Credits" (Williams).

August 15, Colorado Springs, Cuchara Music Festival; *The Furies* (Waxman), *The Magnificent Seven* (Bernstein), *Dances with Wolves* (Barry).

Connecticut August 22, 23, Summer Music in New London; *Vertigo* (Herrmann), *Body Heat* (Barry), *Out of Africa* (Barry).

Georgia October 25, Macon s.o.; *King Kong* (Steiner).

Idaho October 25, Boise State University; *Psycho* (Herrmann).

Illinois August 30, Ravinia Festival Orch., Chicago, cond. Erich Kunzel; "Titanic Movie Blockbusters"—music from '90s films *Titanic*, *Shine*, *Forest Gump*, *Independence Day*, etc.

Indiana October 17, South Bend s.o.; *Rudy* (Goldsmith).

Ohio August 28, Lima s.o.; *The Magnificent Seven* (Bernstein).

Belgium September 12, Orchestra Regional d'Basse, Normandie; *Psycho* (Herrmann).

Germany October 29, Runkfunk s.o., Berlin; *Carmen Fantasy* (Waxman), violin soloist Maxim Vengerov.

Japan August 28, Sendai Phil., cond. Ms. O. Suewki; *Air Force One*, *Alien*, *Supergirl*, *Rambo*, *Papillon*, *Wind and the Lion* (all Goldsmith).

September 3, Kanagawa Phil., Tokyo; *The Omen*, *Supergirl*, *Alien*, *Swarm*, *Air Force One* (all Goldsmith). There will be a recording made of this concert.

Williams Will be Workin' It

John Williams's upcoming appearances: August 22 with the Chicago Symphony Orchestra in performances his own music (*E.T.*, *Jane Eyre*, *The Lost World*, *Seven Years in Tibet* and *Star Wars*) plus Barber's School for Scandal Overture and a Fantasy from *Porgy and Bess* (violinist Joshua Bell); August 25 with the Boston Symphony Orchestra; and August 31 with the Boston

Pops at Tanglewood (end-of-season concert).

Horner Titanic Tour

There will be a series of James Horner/*Titanic* concerts this fall, at the Hollywood Bowl and other venues. At presstime, no information was available—stay tuned!

Pasadena Pops Night at the Movies

The Pasadena Pops (CA) will present a movie music concert on September 5, with Pat Boone and actor Peter Mark Richman performing *Friendly Persuasion* (Tiomkin) among other titles (*Grease*, Gershwin selections, etc.). Call 626-792-7677.

Warner Bros. Go Bowl-ing

John Mauceri will conduct a "Tribute to Warner Bros." concert at the Hollywood Bowl on September 18, with music from the studio's 75 years of operation. Call 213-850-2000 or see www.hollywoodbowl.org.

Also coming up at the Bowl: "Tango from *Addams Family Values*" will make its world concert premiere on "Tango Night," August 14, 15 and 16; and soprano Jane Englen will perform on Patrick Doyle's *Sense and Sensibility* and *Much Ado About Nothing* on September 6, in a concert which will also feature *Dusk* (Waxman).

Wiseman Live

There will be a concert of music by Debbie Wiseman in London on September 19 (7:30PM) at the Royal Festival Hall's Purcell Room; suites from *Wilde*, *Haunted*, *Tom's Midnight Garden*, *Tom & Viv*, *The Dynasty: The Nehru-Gandhi Story/The Missing Postman*, *The Museum of the Diaspora*, *The Good Guys*. Tickets are £10; call 171-960-4242 or see www.sbc.org.uk.

Previn's Premiere

Andre Previn's new opera, *A Streetcar Named Desire*, will premiere on September 19 at the San Francisco Opera. The work will be recorded by Deutsche Grammophon.

Schiffrin in Spain

Upcoming film music concerts conducted by Lalo Schiffrin include September 23 in San Sebastian, Spain; September 25 in Pamplona, Spain; and November 25 in Buenos Aires, Argentina, with vocalists Dee Dee Bridgewater and Julia Migenes. See www.schiffrin.com for updates.

Goldsmith: Practice, Practice, Practice

Jerry Goldsmith will conduct the New York FILMharmonic Orchestra in an afternoon concert of his music on October 4 at

Carnegie Hall. The program will include his most popular music, such as "Fanfare for Oscar," *Star Trek: First Contact*, Motion Picture Medley (*Sand Pebbles*, *Chinatown*, *Patch of Blue*, *Poltergeist*, *Papillon*, *Basic Instinct*, *Wind and the Lion*), *Mulan*, *Air Force One*, *First Knight* and *Patton*.

Flanders Film Festival

There will be film music concerts during the Flanders International Film Festival on October 7 and 8, in Amsterdam and Ghent, Belgium, respectively. Elmer Bernstein and Michael Kamen are the expected guests. Dirk Brossé will conduct music from *The Untouchables* (Morricone), *Last of the Mohicans* (Jones), *The Age of Innocence* (Bernstein), *The Magnificent Seven* (Bernstein) and more. Contact the Festival at 1104 Kortrijksesteenweg, B-9051 Ghent, Belgium; ph: +32-9-221-89-46; www.filmfestival.be.

L.A. Filmharmonic Accompaniment

Upcoming presentations in the "Filmharmonic" series of new short films with original music performed live are: music by Graeme Revell to a new film by Renny Harlin of wildlife photographer Peter Beard (October 8-14); and music by Jerry Goldsmith to a film to be determined by Paul Verhoeven (May 20-23). Call 213-850-2000.

Jarre Abounds

Maurice Jarre will conduct concerts of his music in France (Orchestra Nationale de Lille) on October 12, and in Spain (Barcelona Symphony Orchestra) on November 5, 6 and 7.

Elmer Bernstein Guitar Concerto

The Oregon Symphony in Portland will premiere a guitar concerto by Elmer Bernstein on December 5-7, with Christopher Parkening, soloist, and Murry Sidlin, conductor.

On January 5, 1999, the Oregon Symphony will present their second annual "Fabulous Film Scores" concert (cond. James DePriest), music from *Titanic*, *E.T.*, *Close Encounters* and others.

Don't be an idiot! Due to the lead time of this magazine, it is possible some of this information is too late to do any good. Always confirm the concert with the orchestra's box office! Thanks go to John Waxman of Themes & Variations (<http://tnv.net>) for this list; he provides scores and parts to the orchestras. For a list of silent film music concerts, see Tom Murray's web site: <http://www.cinemaweb.com/lcc>.

TUBULAR TUNES

1997-1998 Emmy Music Nominations

Music Composition for a Series (Dramatic Underscore)

Buffy: The Vampire Slayer, "Becoming, Part 1," Christophe Beck
Roar, "Pilot," Jon Ehrlich
The Simpsons, "Treehouse of Horror VIII," Alf Clausen
Stargate SG-1, "The Nox," Joel Goldsmith
The X-Files, "The Post-Modern Prometheus," Mark Snow

Music Composition for a Miniseries or a Movie (Dramatic Underscore)

Forbidden Territory: Stanley's Search for Livingston, Mark Adler
From the Earth to the Moon, 1968 (Part 4), Michael Kamen
Glory & Honor, Bruce Broughton
House Of Frankenstein (Part 2), Don Davis
Merlin (Part 1), Trevor Jones

Music Direction

The 70th Annual Academy Awards, Bill Conti
Michael Crawford in Concert, Ian Fraser
Rodgers & Hammerstein's Cinderella, Paul Bogaeve
The Simpsons, "All Singing, All Dancing," Alf Clausen
Star Trek: Deep Space Nine, "His Way," Jay Chattaway

Music and Lyrics

The Closer, "You Don't Know Jack,"
 Ed Alton, Composer; David Kidd, Ron Burch, Lyricists
Mr. Show with Bob and David, "How High the Mountain,"
 Eban Schletter, Composer; Bill Odenkirk, Bob Odenkirk, Lyricists
The Simpsons, "You're Checkin' In (A Musical Tribute to the Betty Ford Center),"
 Alf Clausen, Composer; Ken Keeler, Lyricist
Xena: Warrior Princess, "Hearts Are Hurting,"
 Joseph Lo Duca, Composer; Dennis Spiegel, Lyricist
Xena: Warrior Princess, "The Love of Your Love," Joseph Lo Duca, Composer/Lyricist

Main Title Theme Music

Fame L.A., Maribeth Derry, Tom Snow, Robbie Buchanan, Richard Barton Lewis
Four Corners, Christopher Klatman
Gene Roddenberry's Earth: Final Conflict, Micky Erbe, Maribeth Soloman
Nothing Sacred, Mark Isham
Sessions at West 54th, Mitchell Froom

What Are They Up To?

Upcoming Film Assignments



Marco Beltrami was called in at the last minute to re-score sections of *Halloween: H20*, after Miramax wanted the score to resemble more

closely the temp track—which was largely Beltrami's music from *Scream* and *Mimic*. Some cues of *Scream* and *Mimic* were licensed and utilized in the final film, which was initially scored by **John Ottman**.

Due to the volume of material, this list only covers feature scores and selected high-profile television and cable projects. Composers, your updates are appreciated: call 213-937-9890, or e-mail Lukas@filmscoremonthly.com

Mark Adler *Ernest Joins the Army*.

Eric Allaman *Breakfast with Einstein*, *True Heart*, *Midnight Blue*.

Jay Asher *Romantic Moritz* (Prosperity Pictures, Casper Van Dien).

Luis Bacalov *B. Monkey*, *It Had to Be You* (romantic comedy).

Angelo Badalamenti *A Story of a Bad Boy* (co-composed with Chris Hajian), *Arlington Road*.

Lesley Barber *Shot Through the Heart* (HBO), *History of Luminous Motion* (Good Machine).

Steve Bartek *Circle Vision* (Disneyland attraction).

Tyler Bates *Denial*.

Roger Bellon *The Last Don 2* (CBS miniseries).

Marco Beltrami *The Florentine*, *David and Lisa*.

Richard Rodney Bennett *The Tale of Sweeney Todd* (d. John Schlesinger).

Elmer Bernstein *Deep End of the Ocean* (Michelle Pfeiffer), *The Wild Wild West* (Will Smith, d. Barry Sonnenfeld).

Edward Bilous *Mickey Blue Eyes*, *Naked Man*, *Dead Broke*, *Mixing Mia*.

Chris Boardman *Payback* (Mel Gibson, d. Brian Helgeland).

Simon Boswell *Dad Savage*, *Perdita Durango*, *Alien Love Triangle*, *Warzone* (d. Tim Roth).

Christopher Brady *Castle in the Sky* (Disney animated), *Kiki's Delivery Service* (Disney animated), *Hal's Birthday*.

Michael Brook *The Affliction* (d. Paul Schrader).

Bruce Broughton *Fantasia Continues* (transitions), *Jeremiah* (TNT biblical epic, theme by Morricone).

Carter Burwell *Hi Lo Country* (d. Stephen Frears, Woody Harrelson), *The Velvet Goldmine*

(glam-rock pseudo documentary, Ewan McGregor), *Mystery Alaska* (Disney).

Sam Cardon *Mysteries of Egypt* (IMAX, Omar Sharif).

Terry Castellucci *Guy Gets Kid* (Adam Sandler).

Stanley Clarke *Down in the Delta* (d. Miya Angelou).

Alf Clausen *Gabriella*.

Elia Cmiral *Ronin* (MGM).

Ray Colcord *Heartwood* (Jason Robards).

Michel Colombier *How Stella Got Her Groove Back*.

Eric Colvin *Setting Son* (d. Lisa Satriano).

Bill Conti *The Real Macaw*, *Wrongfully Accused*, *Winchell* (d. Paul Mazursky).

Michael Convertino *Dance with Me, Where's Marlow*.

Stewart Copeland *Very Bad Things*, *Pecker* (John Waters).

John Corigliano *The Red Violin* (Samuel L. Jackson).

Mychael Danna *8 Millimeter* (d. Joel Schumacher), *Regeneration*, *Ride with the Devil* (Ang Lee, Civil War film, Jewel), *The Confession* (Alec Baldwin, courtroom drama).

Mason Daring *50 Violins* (Wes Craven).

Don Davis *Matrix* (d. The Wachowski Bros.).

Loran Alan Davis *The Last Prediction* (independent), *Retribution* (d. Richard Van Vleet).

John Debney *My Favorite Martian*, *I Won't Be Home for Christmas* (Disney), *Dick*.

Alexandre Desplat *Restons Groupes*.

Gary DeMichele *The Imposters* (formerly *Ship of Fools*, d. Stanley Tucci, Campbell Scott).

Anne Dudley *American History X* (New Line).

The Dust Bros. *Orgazmo*, *Fight Club* (d. David Fincher).

John Du Prez *Labor Pains*.

Steve Edwards *The Patriot* (Steven Seagal).

Cliff Eidelman *One True Thing*.

Danny Elfman *American Psycho* (film of Bret Easton Ellis novel), *Instinct* (Anthony Hopkins), *Simple Plan* (Sam Raimi), *Psycho* (Gus Van Sant, producing and adapting Bernard Herrmann's original score), *Civil Action* (d. Steven Zaillian), *Hoof Beat* (Black Stallion-type movie), *Legend of Sleepy Hollow* (d. Tim Burton).

Stephen Endelman *Finding Graceland*.

George Fenton *You've Got Mail* (d. Nora Ephron), *Ghostbusters III*, *Bedazzled*.

Frank Fitzpatrick *Lani Loa* (Zoetrope).

Mick Fleetwood *14 Pains*.

Robert Folk *Jungle Book 2* (Disney).

David Michael Frank *A Kid in Aladdin's Court*, *The Prince*, *Rhapsody in Bloom* (Penelope Ann Miller).

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John Frizzell *I Still Know What You Did Last Summer*.

Michael Gibbs *Gregory's Girl 2*.

Richard Gibbs *Music from Another Room*.

Elliot Goldenthal *In Dreams* (d. Neil Jordan), *Titus* (Shakespeare, d. Julie Taymor).

Jerry Goldsmith *Star Trek: Insurrection* (d. Jonathan Frakes), *The 13th Warrior*, *The Mummy*, *The Hollow Man* (d. Paul Verhoeven), *Shipping News* (d. Fred Schepisi).

Joel Goldsmith *Reasonable Doubt* (d. Randall Kleiser, Melanie Griffith).

Harry Gregson-Williams *Earl Watt* (Pate Bros.).

Andrew Gross *Be the Man* (MGM, Super Dave movie).

Larry Groupé *Storm of the Heart*, *Sleeping with the Lion*, *Making Contact* (d. Molly Smith), *Deterrence* (Showtime), *I Woke Up Early the Day I Died* (Billy Zane, Ed Wood's last script).



Some of the usual suspects: Randy Newman, Howard Shore, Hans Zimmer

Richard Hartley *All the Little Creatures* (U.K. independent), *Peter's Meteor*, *Rogue Trader*, *Alice in Wonderland* (Hallmark miniseries).

Richard Harvey *Captain Jack* (Bob Hoskins), *The Last Navigator*.

Todd Hayen *Legend of Pirates Cove*, *The Crown*.

David Hirschfelder *Elizabeth I*.

Lee Holdridge *Family Plan* (Leslie Nielsen), *The Secret of NIMH 2* (animated, MGM), *No Other Country*.

James Horner *Mighty Joe Young*.

Richard Horowitz *Three Seasons* (Harvey Keitel).

James Newton Howard *Snow Falling on Cedars* (d. Scott Hicks), *Mumford* (d. Lawrence Kasdan).

Steven Hufsteter *Mascara* (independent).

Søren Hyldgaard *The Other Side* (d. Peter Flinth), *Tommy and the Wildcat* (family adventure), *Angel of the Night* (vampire thriller).

Mark Isham *Free Money* (Marlon Brando comedy), *Blade* (New Line), *At First Sight* (Val Kilmer, Mira Sorvino).

Alaric Jans *The Winslow Boy* (David Mamet).

Adrian Johnston *Divorcing Jack*.

Trevor Jones *The Mighty* (d. Peter Chelsom, Miramax, collaborating with Peter Gabriel), *Frederic Wilde* (d. Richard Loncraine), *Titanic Town* (d. Roger Michel), *Rescue Me* (MGM), *From Hell* (d. Hughes Bros.), *The Lost Son*, *Four Weddings and a Funeral Sequel*

(Hugh Grant).

Jan A.P. Kaczmarek *Aimee and the Jaguar* (Germany, d. Max Faerberboeck).

Michael Kamen *What Dreams May Come* (replacing Ennio Morricone; Robin Williams, d. Vincent Ward).

Brian Keane *New York* (Ric Burns, epic documentary), *The Babe Ruth Story* (HBO).

Rolfé Kent *Slums of Beverly Hills* (Alan Arkin, Marisa Tomei), *Election*, *Don't Go Breaking My Heart* (Anthony Edwards) *Oxygen*.

William Kidd *The King and I* (Morgan Creek, animated).

Philipp Fabian Kölmel *Cascadeur: The Amber Chamber* (Germany, action-adventure).

Robbie Kondor *Happiness* (d. Todd Solondz).

Brian Langsford *First of May* (independent).

Russ Landau *One Hell of a Guy*, *Nowhere Lane*.

Chris Lennertz *The Art House* (parody), *Lured Innocence* (Dennis Hopper, Talia Shire).

Michael A. Levine *The End of the Road* (d. Keith Thomson), *The Lady with the Lamp* (Lauren Bacall, d. David Heeley), **Daniel Licht** *Permanent Midnight* (co-composed with Primal Scream), **Frank London** *On the Run*, *Sancta Mortale*, *The First Seven Years*.

John Lurie *Clay Pigeons* (prod. Ridley Scott).

Mader *The Wonderful Ice Cream*

Suit (Disney), *Too Tired to Die*, *Row Your Boat*, *Claudine's Return*.

Mark Mancina *Tarzan: The Animated Movie* (Disney, songs by Phil Collins).

Hummie Mann *Naked City 2* (d. Peter Bogdanovich), *Good Night, Joseph Parker* (Paul Sorvino), *A Thing of Beauty*.

David Mansfield *The Gospel of Wonders* (Mexico, d. Arturo Ripstein).

Anthony Marinelli *God Said Ha!* (Julia Sweeney), *Gideon's Web*, *Seed*.

Jeff Marsh *Burning Down the House*, *Wind River* (Karen Allen).

Phil Marshall *Rupert's Land*, *Gotta Dance*.

Brice Martin *Depths of Grace*, *Eating L.A.*

Cliff Martinez *Wicked* (d. Michael Steinberg).

David May *Shaking All Over* (d. Dominique Forma).

Dennis McCarthy *Letters from a Killer* (d. David Carson).

John McCarthy *Boy Meets Girl*.

Joel McNeely *Virus*, *Zack and Reba* (independent), *The Avengers* (replacing Michael Kamen) *Soldier* (Kurt Russell).

Gigi Meroni *The Good Life* (Stallone, Hopper), *The Others*, *The Last Big Attractions*.

Cynthia Millar *Brown's Requiem*.

Randy Miller *Without Limits* (Prefontaine story), *Ground Control*.

Mike Mills *A Cool Dry Place* (Vince Vaughn, Joey Lauren Adams, with new song from Mills's

band, R.E.M.).

Sheldon Mirowitz *Say You'll Be Mine* (Justine Bateman), *Autumn Heart* (Ally Sheedy), *Outside Providence* (Alec Baldwin).

Charlie Mole *An Ideal Husband* (Minnie Driver).

Fred Mollin *The Fall*.

Ennio Morricone *The Legend of the Pianist on the Ocean* (Giuseppe Tornatore).

Mark Mothersbaugh *Rugrats: The Movie*, *Dead Man on Campus* (Paramount, prod. Gale Ann Hurd), *Rushmore* (Disney).

Roger Neill *Welcome to Kern Country* (co-composed with the Dust Bros.), *White Flight*.

David Newman *Broke Down Palace* (replacing Hummie Mann).

Randy Newman *Pleasantville*, *A Bug's Life*, *Toy Story 2*.

Thomas Newman *The Green Mile* (Tom Hanks, d. Frank Darabont).

John Ottman *Apt Pupil* (d. Bryan Singer, Ottman also editor), *Goodbye Lover*, *Cruel Intentions* (Sarah Michelle Gellar).

Van Dyke Parks *Noah* (d. Ken Kwapis).

Shawn Patterson *The Angry Man*.

Jean-Claude Petit *Messieurs les enfants*, *Le Complot d'Aristotle*, *Sarabo*, *Desire*, *Sucre Amer*.

Nicholas Pike *Delivered*.

Michael Richard Plowman *Laser Hawk* (Mark Hamill, Canada), *The Wild McLeans* (western), *Tom Swift* (3D animated, Dana Carvey), *Noroc* (France).

Steve Porcaro *A Murder of Crows* (Cuba Gooding, Jr.).

Rachel Portman *Beloved* (Jonathan Demme), *The Other Sister* (Disney).

John Powell *Endurance* (documentary), *Antz* (Dreamworks, CGI).

Zbigniew Preisner *Dreaming of Joseph Leeds*, *Jacob the Lion* (Robin Williams, WWII drama).

Trevor Rabin *Frost* (Warner Bros.).

Robert O. Ragland *Lima: Breaking the Silence* (Menahem Golan).

Graeme Revell *Bride of Chuckie*, *Hairy Bird*, *Elmo in Grouchland*, *Against All Enemies* (formerly *Martial Law*, d. Ed Zwick, Bruce Willis).

Stan Ridgeway *Melting Pot* (d. Tom Musca, Cliff Robertson), *Error in Judgment* (d. Scott Levy, Joe Mantegna), *Spent* (d. Gil Cates Jr., Rain Phoenix).

David Robbins *Savior* (Dennis Quaid), *The Cradle Will Rock* (d. Tim Robbins).

J. Peter Robinson *Waterproof* (Lightmotive).

Craig Safan *Splitsville* (comedy).

Lalo Schiffrin *Something to Believe In* (love story), *Tango*, *Rush Hour* (d. Brett Ratner, Jackie Chan).

Gaili Schoen *Déjà Vu* (independent).

John Scott *Swiss Family Robinson*.

Marc Shaiman *The Out of Towners*, *A Small Miracle*, *Patch Adams* (Robin Williams).

Theodore Shapiro *Safe Men* (d. John Hamburg),

Six Ways to Sunday (Debbie Harry, Isaac Hayes).

Shark *Dead Man's Curve* (d. Dan Rosen), *Me & Will* (Patric Dempsey, Seymour Cassel).

Edward Shearmur *The Governess*.

Howard Shore *XistenZe* (d. David Cronenberg), *Chinese Coffee* (d. Al Pacino).

Lawrence Shragge *Frontline* (Showtime).

Rick Silanskas *Hoover* (Ernest Borgnine).

Alan Silvestri *Holy Man* (comedy), *The Parent Trap*.

Marty Simon *Captured*.

Mike Slamer/Rich McHugh *Shark in a Bottle*.

Michael Small *Elements* (Rob Morrow), *Poodle Springs* (d. Bob Rafelson).

B.C. Smith *The Book of Stars* (Mary Stuart Masterson).

Neil Smolar *The Silent Cradle*, *Harper's Ferry*, *Treasure Island*, *A Question of Privilege*, *The Viking Saga* (documentary), *The Art of Conversation*, *Toward the Promised Land*, *Creatures of the Sun*.

Darren Solomon *Lesser Prophets* (John Turturro).

Michael Tavera *Girl*.

Stephen James Taylor *Why Do Fools Fall in Love?*

Colin Towns *Vig*.

John Trivers, **Elizabeth Myers** *Norma Jean, Jack and Me*.

Ernest Troost *One Man's Hero* (Tom Berenger).

Tim Truman *Boogie Boy*.

Jonathan Tunick *The Fantastics* (based on Broadway show, d. Michael Ritchie).

Brian Tyler *Six-String Samurai*, *Final Justice*, *A Night in Grover's Mill*, *The Forbidden City* (d. Lance Mungia).

Chris Tyng *Bumblebee Flies Away*.

Steve Tyrell *Twenty Dates*.

Mervyn Warren *The Kiss* (Jersey Films, Danny DeVito/Queen Latifah).

Nigel Westlake *Babe 2: Pig in the City*.

Bill Whelan *Dancing at Lughnasa*.

Alan Williams *Angels in the Attic*, *Mark Twain's America* (3D IMAX, Sony Pictures).

David Williams *The Day October Died*, *Wishmaster 2*.

John Williams *Stepmom* (replacing Patrick Doyle, d. Chris Columbus), *Star Wars Episode One* (d. George Lucas), *Memoirs of a Geisha* (d. Steven Spielberg).

Debbie Wiseman *Tom's Midnight Garden*.

Peter Wolf *Widows* (German, animated).

Gabriel Yared *Message in a Bottle* (Kevin Costner) *The Talented Mr. Ripley* (Matt Damon, d. Anthony Minghella).

Christopher Young *Judas Kiss* (Emma Thompson), *Entrapment* (Sean Connery), *Urban Legend* (college horror), *Rounders* (d. John Dahl).

Hans Zimmer *Prince of Egypt* (Dreamworks, animated musical), *The Thin Red Line* (d. Terrence Malick), *Enemy of the State* (Bruckheimer), *A Taste of Sunshine*. FSM

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King of the Soundtracks

Thank you for the review of the two new *Godzilla* CDs (Vol. 3, No. 5). Your reviewer captured the spirit of these films and their music perfectly. While the *Godzilla* films possess camp elements and often are out-and-out silly, he was able to acknowledge their more serious aspects and the worthy contributions of the people who made them and created the music. Wonderful, dead-on-target review. I immediately went out and bought both CDs, and find myself enjoying them just as much as the recent Varèse releases (*Flint* and *Torn Curtain*) and Marco Polo's *Garden of Evil*.

Also I would like to thank you for your own release of *Stagecoach*, and while I'm at it, *The Taking of Pelham One Two Three*. *Pelham* was one of the happiest finds I've ever made. I knew nothing about it, but after reading a post or two on rec.music.movies picked it up. *Pelham* is truly one of a kind.

Looking forward to future CD releases and issues of FSM.

Jim Rutherford
North Hollywood, California

Managing Editor Jeff Bond, who wrote that piece, is happy to hear his lifetime of *Godzilla* watching has not been in vain.

Let's Improvise Something

The most troublesome part of FSM's recent coverage (Vol. 3, No. 5, SCL conference report and editorial) was the reference to guys who sit down and improvise on a synthesizer and call it a score.

Elmer Bernstein's reference to this [in his SCL keynote address] was intended to describe the "composer" found playing piano in a bar by a drunken producer, or a "composer" (who is actually an accountant with a single synth keyboard) found by a friend of the girlfriend of the girl who is schtupping the director, or a talented recording artist who

doesn't understand the concept of scoring, but can play a pretty cool piece of music which magically seems to work.

(Anyone out there taken just about any piece of tempo-oriented music and noticed how often it matches the cuts in the film—even though it has nothing to do with the subject matter?)

Elmer was *not* referring to Mark Snow or Jerry Goldsmith or James Horner or John Williams or John Debney or Marco Beltrami or any of the other composers who sit down and play against picture to get rhythmic and melodic ideas.

In the television series world, it behooves the composer who has the chops to run his computer sequencer, synthesizer or Yamaha MIDI piano at the same time, since inspiration is often hard to recapture—especially when film changes keep coming in the door and the phone keeps ringing wondering when you're going to deliver. For Mark Snow to sit at a keyboard rig which controls a Synclav's massive Winchester drive collection of super samples, washes, hits, stings and general sonic wonder while watching an episode of *X-Files* and *not* be inspired to play along and see what feels appropriate would be a foolish waste of time.

People here seem to be too young to remember that Mark Snow is one of the finest television composers in the business and has been for over 20 years. There are few projects he has touched which have not had brilliant writing, from small live band to large symphonic, to pop styles, and now to the creation of a whole new genre (aren't producers getting tired of saying "can you make it sound like *X-Files*"?), which has been wonderfully exploited by composers who were developing similar styles and sounds in parallel (such as Jeff Rona—one of the more gifted "soundscape" style composers).

When John Williams sits down

and "improvises" to film, you can damn well bet there are folks who would pay six figures for his mistakes. And they'd have to stand in line.

John Beal
Reeltime Music Inc./
Opus Pocus Music
North Hollywood, California

I didn't mean to insult any of the above composers (translation: I can't remember what I said); I just personally tend not to enjoy scores created in a home-studio, layered performance environment.

State of the Art Debate

I agree with your comments (Vol. 3, No. 5 editorial) about how simplistic today's films are, and how they speak to illiterate audiences who have been drained of attention spans. To compare even the best movies made today to *Citizen Kane* or *Chinatown* would be enough to prove this.



But I have heard and realized this before, and I think the fault lies more with the public than with Hollywood. There are fine movies being made, but they are (appallingly) ignored in favor of *Independence Days*, *Air Force Ones* and *Deep Impacts*. *Titanic* might be "about something," but it too could be put into that group. This could be traced to our money- and material-obsessed culture, which has made

people so busy, nerve-wracked, and desperate for relaxation that they no longer care about putting the effort into digesting a film that means something.

But it's ignorant to say that all movies and scores in a certain era are bad, especially those done by veterans. Goldsmith and Williams aren't as striking as they once were, but so what? They're still producing complex and thematic scores, much more so than almost any of the younger generation (although to be fair, Howard Shore is writing some of the most powerful and daring music of the past decade while maintaining the dramatic skill of the two composers previously mentioned). You say that film music "...should be constructed and shaped—written down," and that's exactly what these two (and not many others) continue to do. It's just that Goldsmith no longer has the artful subject matter he worked on in the past, and Williams is now daring to score mature films. You're right, *U.S. Marshals* is about nothing of lasting importance, but neither is *The Swarm*. In both cases, Goldsmith con-

structed, as he always does, music which has shape and bears testament to his vast musical knowledge and extensive background and education. You just happen to prefer *The Swarm* because it has more flair. Williams's fully developed, completely orchestral symphonic scores of the '70s may be a thing of the past, but I'd take his current, restrained scores any day over his sugary and excessive "blockbuster" period of

the '80s. And as much fun as *Star Wars* is, it began the decline that is now plaguing us. What exactly do you have against class and professionalism, anyway?

What is really self-defeating is that your comments appear in a magazine doing endless features on the new films of *Lost in Space* and *Godzilla*. I still like Ifukube's scores, but is this your idea of returning to the past? You cited *The Illustrated Man* as

MAIL BAG

an example of the challenging ambiguity of past scores and cinema, and have been kind enough to praise current pop-culture phenomena such as *The X-Files* and *Mars Attacks!* All of this furthers my theory that soundtrack collectors will only accept thoughtful subject matter if it happens to appear in science fiction.

Bill Myers
31 Rose Avenue
Marblehead MA 01945

Here at FSM we have an uncanny power: whatever we put on the cover will end up stinking (except for *South Park*). Frankly, we cover big event movies, even when we know they'll be lousy, because we want to attract more newsstand readers who will take five seconds to look at anything about *The X-Files*, for example. And, we cover a lot of sci-fi because, in addition to the fact that we do like a lot of it, we hope to draw people already interested in that genre to other material.

I was first enthralled by film music during the mid-'70s, with John Williams scores like *Jaws* and *Star Wars*. Back in those pre-VCR days, the only way

The thrill of SF was gone for me by the mid-'80s, and their scores started to get dull, too. I found myself pulled not only to scores from other film genres, but I found other composers, like Leonard Rosenman, Ennio Morricone, Alex North, Elmer Bernstein, and especially Bernard Herrmann.

Modern moviemaking (and consequently, scoring) is in a sorry state. The major studios stake far too much on each individual picture, to the point that a single flop could possibly bankrupt them. So, of course, they have to be so conservative, they must hit every possible demographic, that they inevitably turn out a bland product.

Godzilla, for instance: The original Japanese import films had far more flavor to them, and even if they weren't the greatest movies ever made, they were at least different. The Japanese *Godzilla* flicks had monstrous body-counts, driving home the point that even though the Big G was just a guy in a rubber suit, he was a still a monster. In the modern remake, the big lizard was destroying a city that was abandoned for most of his ram-

film scores I'm attracted to are mostly by the old pros, who can apparently turn out enthralling music in their sleep. And it's no wonder that the "new blood," like Joel McNeely, Randy Edelman and John Debney aren't getting opportunities to shine, being assigned to score bland movies that cry out for bland scores.

I've found myself buying and enjoying CDs of 20, 30 and 40-year-old movie scores, and I'm enjoying them far more than just about anything currently in release. But I can't help thinking that the "new blood" may be just as good as Alfred Newman or David Raksin, but just aren't getting the opportunity to prove it.

Robin Anderson
St. Paul, Minnesota
enteract@aol.com

Style vs. Substance

When I was much younger, I could tell a Ford from a Chevy. They *looked* different, and *sounded* different. Film music too had a diversity of voices. Mostly rich, some sparse and spare. One could tell a Steiner from a Skinner. Waxman from a Williams. Newman from Friedhofer. The music was almost always intended for that augmented 37-piece studio orchestra. From these film studios came a bounty of varied and valued musical tapestries. Elmer Bernstein and Henry Mancini gave a transparent and "jazzier" sound from the early '50s onward.

Big and brash seems to be the order of the day now, with some music that can lacerate your ears, and bore you to tears. That "holy grail" score CD, *Little Giants*, is—to my ears—unremarkable. But, because it's promo only—hey, it must be good. It works in the film, but it's not something I want to live with. It's derivative, like much of today's "sound," with overtones of Folk, Howard, Shaiman—the "newer guys on the block."

There was a time, not that long ago really, when there was—to quote a fine Cahn-Van Heusen tune—"style": Style defined by Franz Waxman, or Henry Mancini, or Johnny Mandel—

among many other examples, you could *tell* from a few moments who was "playing" in the background. Today you don't get that same excitement of seeing a movie and wanting to rush out and buy the album.

Guy McKone
187 Wellington St
Stratford, Ontario N5A 2L7
Canada

I think there's a lot to be said for many composers who simply write enjoyable music to listen to while you're watching a movie—like Maurice Jarre on *El Condor*. That's the kind of approach that's fallen by the wayside.

Silver (Age) Linings

I just got *Stagecoach/The Loner* in the mail, and I must say the Silver Age Classics could hardly have gotten off to a better start. The scores, the performances, packaging, liner notes—all first class. This is the kind of CD that makes me happy I don't buy every crummy re-release. It's great that you had access to the actual film version of *Stagecoach*, instead of the not-so-great Mainstream re-recording. The sound is definitely an improvement. *The Loner* was the perfect companion piece, and I liked it even more than *Stagecoach*. Yes, that theme *is* dynamite, and that reverbed bass guitar is cool!

This release gave me some of the same feeling of taking part in something special that I had with the Varèse CD Club, only this is even better since we, the buyers, actually can have input into what's going to be released.

As for suggestions for further Silver Age Classics releases, the recent John Williams "buyers guide" articles got me dreaming (an excellent series, by the way). How about a compilation of his more obscure or hard-to-get TV themes from the '50s and '60s (*Bachelor Father*, *Checkmate*, *Alcoa Premiere* etc.), coupled with score excerpts? I guess it would be a lot of work locating all the music and getting the rights.

Even greater would be a CD with the themes, fanfares and hymns Williams has composed for various occasions, mostly during the last 15 years. I know it's mostly not film or TV music, it's clearly not "Silver Age," and some

Counterfeit Fu

The *Revenge of Mr. Mopoji* album reviewed in Vol. 3, No. 5 is not, it turns out, a soundtrack from a 1974 kung fu film. It is instead a newly recorded funk album which the group, Mike Jackson and the Soul Providers, decided to market as a fictional soundtrack, since they want to compose for films. Oh, what a world.



to relive the theatrical experience was to see the movie on TV (which was lame), or play the soundtrack album. I played both those albums an awful lot. I went from Williams to Jerry Goldsmith (especially that first *Star Trek* film!) and John Barry. Soon, I was buying pretty much every LP soundtrack I could get.

But then, some curious things started to happen. Science fiction movies started to get too popular for their own good, and became way too slick and commercial.

page. Where's the fun in that?

How about *Deep Impact*? In their quest for an "upbeat" ending, they missed the boat entirely. What's wrong with actually ending the world on-screen? *Dr. Strangelove*, *On the Beach*, *Beneath the Planet of the Apes* and *When Worlds Collide* all concluded with the end of the world, for heaven's sake! That's far more interesting than the world being saved at the last minute... again.

It's no wonder that the new

of it hasn't even been recorded, so this is pretty far out. But who knows, maybe in a year or two that's your next step—hiring the LSO for a couple of days...?

Anyway, I understand the next Silver Age Classics release will be two unreleased Williams scores—I can't wait!

Nils J. Holt Hanssen
Snøkklokevn 15
1475 Finstadjordet
Norway

What you've done with your Silver Age Classics is gone out of your way to preserve this way of life, make fans happy and make a point against bootleggers. I'm so impressed by your efforts that I plan on catching each and every one of these beauties as they are released. The lack of knowledge displayed on rec.music.movies as to what exactly goes into making a sound-track score album is extraordinary. Maybe this could serve as a cry for help—it would be an interesting feature in a future edition of FSM, to follow along what goes into mastering, recording, marketing, etc. for a movie score CD.

Scott Hanson
20 Mansfield St
Lynn MA 01904-2513

Thanks for your nice comments—everybody should check out Scott's Unofficial John Williams Home Page at <http://www.classical-recordings.com/johnwilliams>.

When I first read your announcement to start this whole Silver Age thing, I was excited and more than a little envious... one of my dreams is to issue film scores on my own label. I share your hunger to see more scores preserved, particularly those from forgotten/obscure movies. I was more than happy to support your first venture, and have already bought *Stagecoach/The Loner*.

I bought this mainly for *The Loner*, and you deserve a hearty thanks from Goldsmith fans for blowing the dust off it. Sound quality is excellent, and although I have heard better Goldsmith TV scores, it's wonderful that something as obscure as this has been set free from the vaults. I've been playing this short work a

lot, and enjoying it enormously.

About *Stagecoach*... I hope you haven't shot yourself in the foot by choosing this as your first release. I must admit it has never been a favorite of mine—I have the original Mainstream LP, and the subsequent CD (which I bought mainly for *The Trouble with Angels*) but I find it's not a score I seek out much. Your publicity notes, however, created a fresh interest, and I looked forward to hearing the actual film tracks (always preferable)... sadly, this new version hasn't done anything to change my mind! That extra vibrancy you mention is, on my equipment, barely perceptible. I wonder if something went wrong in the transfer, because surely that solo guitar isn't meant to sound so distant? You can hear the space it's supposed to occupy, but it sounds so low in the mix... this is particularly true of that reflective moment in "A New Passenger," which you rightly single out as a highlight of the score. On the Mainstream CD the guitar is right there, bouncing along where it ought to be.

Overall I would have chosen a better Goldsmith score to kick off your first baby... but then I'm not the guy with his own label, so what do I know? I hope you shift enough units to allow Silver Age to continue, because what you're doing is important.

A heartfelt thank you, also, for making *The Wild Bunch* available to those of us who didn't want to buy the whole laser package. It's great to hear it in stereo and at the proper tempo.

Stephen Lister
4 Jarrow Street
Barrow-in-Furness
Cumbria LA13 9SZ
United Kingdom

The only complaint we've received about *Stagecoach* has been regarding the sound quality. We've also heard the question several times, "Why *Stagecoach*?" To answer both of these, and also satisfy Scott for some behind-the-scenes reports, the reason we released *Stagecoach* first was because we needed a Goldsmith feature score (from Fox, and before 1973) to pair with *The Loner*—preferably a western in stereo, but one which did not need to be mixed-down from 35mm film elements at 20th Century Fox.

A simple process of elimination led us to



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Stagecoach. We are by no means shying away from 35mm remixes at Fox, and in fact have several upcoming releases from those elements. (These albums are intense productions and we plan on following Nick Redman through the process of creating them, both for FSM and for Varese Sarabande's Fox Classics series.) At the time we were doing our inaugural disc, however, the Fox mixing stages were occupied and we were simply impatient. *Stagecoach* existed as a stereo reel-to-reel mix already made from the 35mm elements, so we went with it; however, we didn't have as much control over the mix as we might have had otherwise, which is why some people are playing "where's the guitar?"

We certainly didn't intend to mislead people, but we do feel that the film performance of *Stagecoach*, conducted by Goldsmith, is superior to the Mainstream album, even if the sound quality is not as much the selling point for which we had originally hoped.

We do have another Goldsmith western CD coming up, remixed almost entirely from the multi-track film elements, which will blow people away. Stay tuned!

Dressing Up Disney

I've just heard Jerry Goldsmith's score for *Mulan* and was pleasantly surprised to hear vintage Goldsmith. The war motif reminded me of the western themes the composer has written for films such as *Hour of the Gun* and *Bandolero!*—ironic when you consider the story takes place in China. Particularly tasteful is Goldsmith's orchestrated renditions of Matthew Wilder's songs, and his trademark use of synthesizers and orchestra in cuts such as "Mulan's Decision." It wouldn't surprise me to see Goldsmith nab his second Oscar come next year. My only question regarding this score: where is the music for

the sequence where Mulan cuts her hair and takes her father's armor and sword? Although it sounded somewhat out of place and reminiscent of John Williams's "Setting the Trap" (from *Home Alone*), I was still looking forward to another listen.

I also seem to have a problem with another recent Goldsmith CD, *The Edge*. For some reason, the mastering seems to have a bit of a "scratching" noise, particularly during the final tracks. I have bought the CD twice already. Do you have any info on this?

Finally, I would appreciate some advice on *The Empire Strikes Back*. I have an old copy of the LP, and one of the listed tracks is "The Heroics of Luke and Han." I've failed to see this title pop up in both the boxed set of the Trilogy, and in last year's newly packaged reissues (which supposedly included all of John Williams's music for the three films). Am I missing something?

Carlos I. Cuevas
14715 SW 42nd Way
Miami FL 33185

No: "The Heroics of Luke and Han" on the original *Empire* 2LP set combined the cues for the Wampa cave sequence and the escape from Hoth in the Millennium Falcon, with a few passages edited out. Both of these can be found on the 4CD box set and last year's Special Edition *Empire* release.

The scratching sound on *The Edge* was a digital artifact and is present on all the CDs of the score. So you should stop buying it.

As for *Mulan*, "Mulan's Decision" represents the cue as Goldsmith originally conceived it orchestrally, but the version used in the film was Goldsmith's more electronic take on the sequence, closer to the temp music (Hans Zimmer's *Beyond Rangoon*).

Lukas has a theory that the whole Simpson-Bruckheimer aesthetic, in which Hans Zimmer's music works best, was really just taking the '70s gay disco subculture and bringing it to the mainstream. And, the reason the Disney filmmakers wanted only that one cue to be in that electronic Zimmer style was because it spotlights this weird cross-dressing act—Mulan transforming into a boy. You heard it here first, folks. Happy listening!

Write Now! Send your letters to:
FSM Mail Bag
5455 Wilshire Blvd Suite 1500
Los Angeles CA 90036,
or to mailbag@filmscoremonthly.com

Damsels, a Devil, the Dance and the Deep End

FIVE INTERVIEWS WITH COMPOSERS IN PROGRESS



Elmer Bernstein receiving his lifetime achievement award at last February's Cinequest festival in San Jose, CA as executive director Halldan Hussie looks on

ELMER BERNSTEIN Deep End of the Ocean

Michelle Pfeiffer stars as the mother of a little boy who is kidnapped and mysteriously returned years later; other cast members include Tony Musante and Whoopi Goldberg. Composer Elmer Bernstein has reached the point where he can pick and choose his projects carefully, and tends not to work on the moronic fare that many of his fellow craftsmen are forced to deal with (*Bulletproof* notwithstanding). He's forged rewarding relationships with directors like Martin Scorsese and Robert Benton, and when he does work on more Hollywood-style movies, they tend to be more interesting than the typical mindless blockbuster. "Twilight, for example, wasn't entirely successful," Bernstein says of the recent Robert Benton noirish thriller. "But it was something that was interesting for me to do. Even something like *The Good Son*, which was a more commercial picture, had elements I could relate to and play on."

Director Ulu Grosbard has built a similar reputation as someone who works somewhat infrequently, but on interesting projects like the '70s Dustin Hoffman film *Straight Time* and the recent *Georgia*, which won praise for

Jennifer Jason Leigh's performance as a drug-addled country singer. "I had had some discussions with Ulu Grosbard about *Georgia*, actually," Bernstein notes, "and what I finally decided was that it didn't need a score—that the songs in the movie were the score."

When Grosbard requested Bernstein for *Deep End of the Ocean*, the composer agreed that a musical score *was* necessary for the film, but he applied the same judicious sensibilities. "What I was really aware of was what *didn't* need to be done, which was to provide the movie with any more melodrama than it already has. After all, the idea of a child being kidnapped is inherently melodramatic, and then the fact that this child comes back years later is even more melodramatic. So I wanted to get the job done without really tugging at the heartstrings."

Bernstein notes a definite difference between working with experienced directors like Grosbard and some of the less-seasoned professionals in the business. "I'm well enough known that people know pretty much what to expect from me, and I tend not to get too much instruction," he explains. "What I've found is that younger directors sometimes give me problems, because they're not confident in themselves yet and

they tend to second-guess, and be second-guessed. I've been very lucky in that I've been able to establish relationships with people, like Martin Scorsese and Robert Benton, who are artists and tend to treat artists like artists, and trust them to do what they're good at."

Bernstein has made a virtual trademark of the ondes martenot, an electronic instrument that shares some characteristics with the theremin. "I just treat it as another part of the orchestra, but in this particular case it's used to suggest that there's something unusual going on. It's something that isn't really out front, that's more built into the sound of the orchestra. I also use human voice in the same way, although that's to suggest some of the emotional undercurrents of the story. You would really have to be paying attention and looking for both these things to point them out in the score." —Jeff Bond

CARTER BURWELL The Velvet Goldmine/Hi-Lo Country

One would expect to find all manner of pop and rock songs in a period film examining the shifting mores of the glam-rock movement. The upcoming *The Velvet Goldmine*, starring Ewan McGregor and Christian Bale, is no exception. Tunes from Gary Glitter and Brian Eno abound, as do new contributions from members of Radiohead and Sonic Youth. Fortunately, director Todd Haynes did not totally forsake an original dramatic score, and commissioned Carter Burwell to write about 20 minutes of music for the film. Burwell found the work not unlike that of the recent *The Big Lebowski*, where he was asked to coexist with the song-filled soundtrack by spotting cues few and far between. Notes Burwell, "Mostly I spent my time doing dramatic statements in the parts of the film where there are no pop songs playing. It was difficult in a number of ways; the main reason is because the places where my music occurs are so widely spaced. Sometimes there might be a half an hour of film in which there's no score at all."

Velvet Goldmine's multiple dramatic themes also proved too widely spread to fall under any one musical theme. "For instance, a typical theme in the movie is that pop stars are agents of political and sexual liberation," says Burwell. "And the music might play that one time, but the next time it comes it has to play something completely different—perhaps the fact that pop music is commerce. Then you don't hear any score again, and a half hour later it comes up to play some personal tragedy."

PHOTO BY SHAWN-PAUL GILBERT

Burwell chose to unify the score in terms of instrumentation rather than content—he performed the entire score himself, along with guitarist (and frequent collaborator), David Torn. “It’s the smallest budget I’ve worked on since my first film, *Blood Simple*. We did it with just the two of us. That was also frustrating in some ways because, [although] I’ve gotten used to not having large budgets, usually I at least get to choose from four or five instruments. [Still], it was fun to work in a room with David Torn and Todd Haynes, the director.”

Burwell found Haynes in particular to be an apt collaborator. “Todd’s a really interesting man, and very smart about music—probably the most insightful director I’ve ever worked with as far as music is concerned. He could hear very subtle things somewhere in the background of the mix, and he was usually right. I was very impressed with his incisiveness on music.”

Currently, Burwell is working on director Stephen Frears’s *Hi-Lo Country*, a post-World War II western chronicling the friendship between Billy Crudup and Woody Harrelson. The director’s first inclinations were for a broad and traditional orchestral score. “The first time I saw the film, Stephen Frears said he had two words for me: Dimitri Tiomkin. But, I think that I’ve convinced him that, as much as Stephen wants to make a western someday that will call for Dimitri Tiomkin, this is actually a much more personal movie. It’s not as much about cattle as it is about the characters, so it’s probably going to be a little smaller than Dimitri. But it will very much be a traditional score in the sense of development of the themes along dramatic and musical lines.”

—Doug Adams

LALO SCHIFRIN

Tango

Lalo Schifrin is back... again! After an exciting (but regrettably unreleased on CD) collaboration with director Brent Ratner on last year’s *Money Talks*, Schifrin is preparing to work with the filmmaker again on the Jackie Chan/Chris Tucker team-up *Rush Hour*—not a bad idea for the guy who scored *Enter the Dragon*.

But while it’s great to hear the gritty ‘70s action stylings of the veteran composer, there’s more to Lalo Schifrin than bullets and squealing tires, as his latest venture, Carlos Saura’s *Tango*, proves. The film has already won the Technical Grand Prize at Cannes for Vittorio Storaro’s cinematography, and Schifrin’s music—most of which

he had to write and record prior to filming—has received acclaim as well.

“The movie is a bit like Fellini’s *8 1/2*, because it’s about a director who wants to make a movie about tangos,” Schifrin points out. “And in a way it’s about [director Carlos] Saura. He’s not in the movie, but there’s an actor portraying him in the same way that Mastroianni portrayed Fellini. He’s a director who wants to make a movie about tango, and he doesn’t know how to go about it. He’s investigating and researching the panorama in Buenos Aires, the world of the tango—he goes to a lot of ballrooms, which do exist in Buenos Aires.”

According to Schifrin, the depiction of tangos in American movies has led to an incomplete understanding of exactly what the tango is. “One of the biggest distortions about it in America is that they think the tango is like Rudolph Valentino, and they have that drummer doing that famous rhythm,” Schifrin says. “That’s not tango; there’s not a constant rhythm like that. It’s the opposite of discotheque.”

To ensure accuracy in his music, Schifrin looked no further than his home town. “I went to Buenos Aires because the best tango musicians are there, just like the best jazz musicians are in the United States and the best samba/bossa nova musicians are in Brazil. This is their music. There’s a lot of source music, but we had to re-record it, and it was like re-recording the equivalent of Glenn Miller or Artie Shaw’s arrangements. The rest of the music is mine, and I had to do it in the tempo of a tango: a love theme, a theme of danger which was an ominous theme for this powerful guy who you feel might kill the director. But the most important things I had to do was in the tempo of a tango score: the element of danger approaching.”

Schifrin was particularly challenged by one sequence. “This is one of the most pathetic scenes I have ever seen,” he recalls. “It’s for the dictatorship in the ‘70s which wound up with the Falkland Island war. It was a very repressive dictatorship; they did witch hunts for people they thought might rise up against the government and they started to torture people—it became a mini-Third Reich. The reason that tango was used in this sequence is that while they tortured people they were playing tango music very loud to drown out the screams of the victims. And there’s a whole sequence about six minutes long, called *Las Represione*—“The Repression”—in which I did a bal-

let which is one of my strongest moments in the movie. That’s for symphony orchestra, when you see the soldiers and the Gestapo and the victims. It’s not what the movie’s about, but it shows different aspects of the tango.”

Schifrin’s “The Repression” already has the distinction of having been performed at Carnegie Hall, by the American Composers Orchestra at the end of March. “They picked it and they liked it enough to perform it before the movie was even finished! That is something that never happens; they selected it for the value of the music itself and they played it in concert.”

Tango will be released in November by Pandora; the soundtrack CD will be released by PolyGram’s Deutsche Grammophon label.

—Jeff Bond

RICK SILANSKAS

Hoover

Could the next center of the entertainment industry be... Florida? The producers of *Hoover*, an unusual biographical movie about the late FBI director J. Edgar Hoover, certainly hope so. Apart from actor Ernest Borgnine (who plays Hoover in something of a one-man show filmed before a live audience), just about everyone who worked on the movie hails from the Florida film industry, including composer Rick Silanskas, who created DreamVision Studios to facilitate motion picture, television and music production in the area.

“My first love has always been music; that’s the reason I built the scoring studio here and have continued to expand it,” Silanskas explains. “We’d been hosting some world-premiere motion picture events to help build a base of integrity for the motion picture business here in Florida. Central Florida has had a tough time building that base, and it was our intention to be very fervent in making sure that whatever came out

of this state was going to be considered of the utmost quality. Through that process we met Pamplin/Fischer productions, and one of their principals had heard about my music. I’d won a few awards in the television business and not too long ago I scored a short subject that went around the film festival circuit. They got to know who I was and I played some ideas for him and from that moment on they showed some interest; four months later they contacted me about *Hoover*.”

Silanskas found himself fasci-

Schifrin's score has the distinction of having been performed at Carnegie Hall, before the movie was even finished



Rick Silanskas and orchestrator Glenn Longacre at the scoring session for *Hoover*

nated by the movie, which was directed by Richard Pampplin in a manner that intercuts Borgnine's in-character monologues as Hoover with interview footage with Cartha DeLoach, former Deputy Director of the FBI under Hoover and the last living witness to his administration. "It ended up being one of the most mesmerizing experiences musically... it just blew me away," the composer says. "I was dealing with a one-man show with a few interspersed interviews built into the piece. I started watching Borgnine and 15 or 20 minutes into the film I started forming musical ideas. I think in their thoughts they were looking at a minimal score—some segue pieces or something like that. What I saw was literally an opera. As far as I was concerned, Borgnine on stage was singing, and to me it was all musical because his presentation was so strong. I knew Borgnine was a good actor but I didn't anticipate something like that."

After an initial demo done on keyboards of Silanskas's ideas for the first 20 minutes of the movie, Pampplin responded enthusiastically and encouraged the composer's more elaborate approach. "When I was approaching this with the orchestra I wanted a very specific sound: the sound of a symphonic military orchestra, a true military orchestra (although I did have a full string section) in the sense that you had every feeling, every element. It becomes very intimate at times, and at others becomes very overwhelming. It plays like an Italian opera. In the 90-minute film now there are about 47 minutes of music, which is a lot."

Creating a symphonic score using Florida talent has been a dream of the composer's, who has made his living doing television production work, animation, jingle packages, and live event packages that involve symphonies performed to accompany fireworks. His company even organized the "welcome home" to the troops of Desert Storm. "I made a decision halfway through to make it a full symphonic effort with live players, and

we put together our own symphony. It'll be the first major symphonic score to come out of central Florida."

Silanskas found the filmmaker's approach to the material impressive. "Hoover comes back to life to defend his life. It covers everything from Dillinger all the way through to Watergate, his feud with the Kennedys, Martin

Luther King, the red dress transvestite sex thing... visually it reminds me of *The Godfather*. There are several moments in the film where he will literally jump back in time because of a phone call or something and you see everything that Borgnine is, the classic actor that he is."

Right now *Hoover* is looking at a fall 1998 release and a soundtrack album of Silanskas's score (including dialogue excerpts) is being assembled.

—J. B.

MICHEL LEGRAND Madeline

Facing down this summer's phalanx of grunting Bruce Willises and Mel Gibsons, killer asteroids, imported giant monsters and Spanish swordsmen is a tiny little girl attending boarding school in Paris named *Madeline*. Based on the famous series of children's books by Ludwig Bemelmans, the movie was filmed on location in Paris and stars young Hatty Jones as *Madeline* and Frances McDormand and her stuffy but peripatetic school mistress Miss Clavel.

Producer Stanley R. Jaffe and director Daisy von Scherler Mayer turned to veteran French composer Michel Legrand. Typecasting? "I don't know—you should ask the producers!" Legrand shrugs. "The people at Columbia called me and asked me if I wanted to do it. I knew the cartoon from a long time ago; my kids and myself, we loved it. So I said it's a beautiful idea, I would do it, and I'm very happy I accepted it."

While the book series' striking illustrations are what most people remember about them from their childhoods, *Madeline's* producers elected to film the movie with live action. "We knew when we saw the rough cut that we wanted to do a lot of music, because the music is a big part of it," Legrand explains. "There is very little dia-

logue, and the landscape and the beautiful shots of Paris needed a companion musical accompaniment. So we decided to put a lot of music, and more than a lot of music—we put wall-to-wall music on the film."

Although the live-action footage is somewhat stylized to pay homage to the illustrated style, Legrand didn't find the experience similar to working in animation. "No, absolutely not. But I have to admit that because it's an extremely nice, naive, beautiful little movie, the music has to be on the first degree all the time, following the action. So I really from beginning to end followed very closely the action and it was fun to do it."

Legrand does agree that scoring children's movies differs greatly from scoring adult features. "You have to approach it differently because you have to remember when you were young and a kid. When you do an adult movie you can write very subtle counterpoint, but not in a cartoon. All the emotions have to be very simple and readable the first time, and everything has to be very directly on the nose and very simply exposed to be comprehended right away."

While Legrand did write leitmotifs for several characters, he didn't find that to be the primary focus of the score. "There's a theme for *Madeline* and for different people around her, but mostly it's a question of ambiance and mood and action, and also the villains and the nice lady. But it was more mood than thematically. It's a villain for children so it's a nice villain."

Legrand still scores movies, but recently he's found himself concentrating on musical theater. "I did last year a French production of a musical which was a very big success, and this production is going to come to New York hopefully next year. Also *Yentl*, the movie I did for Alan and Marilyn Bergman for Barbra Streisand about ten years ago, I think we're going to put it on stage and start it in London. And I'm finishing another musical I did with an extraordinary French writer, so I'm very interested to do musicals now because I've done many records, a lot of movies, a lot of concerts but not really musicals. So it's my main target and direction."

One thing the composer misses is the kind of large-scale adventure score he produced on movies like *The Three Musketeers* and especially the '60s Cold War saga *Ice Station Zebra*. "That was a huge score; I love that kind of work. That was in the years when they were doing extremely long movies with an intermission, with an extraordinarily long overture, and a fantastic 100-piece orchestra. I love adventure pictures. I'm not considered an action composer because most people think of me for lyrical or music for love rather than action." FSM

EACH TIME I PREPARE A LASERPHILE COLUMN FOR FSM, AN ODD ASSORTMENT OF SURPRISES TURNS UP. SINCE

MY LAST COLUMN (FSM Vol. 3, No. 5), DVD IS FINALLY BEGINNING TO FULFILL ITS PROMISE. TECHNICAL ISSUES INVOLVING MASTERING AND TRANSFERS HAVE BEEN SMOOTHED OUT, AND THE MAJORITY OF NEW TITLES FROM MAJOR STUDIOS LOOK SUPERIOR TO LASERDISC, PARTICULARLY IF THE TRANSFER HAS BEEN STRUCK SPECIFICALLY FOR THE FLEDGLING FORMAT. WARNER, COLUMBIA TriSTAR AND MGM'S DISCS ARE THE MOST CONSISTENT-LOOKING DVDS, AND A LOT OF THEIR RELEASES BOAST SPECIAL FEATURES (ISOLATED

scores, new commentaries, remixed Dolby Digital soundtracks) with commendable pricing (usually \$24.95, lower in many stores). I was originally hesitant about DVD, particularly when I saw some of the first discs, but recent releases and the reduction in pricing on the players tempted me to join the club. I picked up one of Panasonic's new, excellent second-generation players, which retail well under \$500 and include hardware that's just as good as many of last year's top-line machines—even more features at half the cost.

While the format is still making progress, its penetration into mainstream, VHS-based households continues to be anything but widespread. The one-million player mark has yet to be reached, and until that time, some studios and companies—most notably Steven Spielberg and his films—will not be joining up. Paramount did officially announce their plans to produce DVDs in May, but have yet to disclose titles or release dates. Fox, meanwhile, continues to be the big hold-out, though inside word is that the studio has already manufactured test copies and is ready to release DVDs by the end of the year.

The volatile laser market continues to yield unexpected developments, problems, and noteworthy releases

Unexpected Developments

By Andy Dursin

Surprises await in the reissue of *Time Bandits* (1981)



On the laserdisc side, product continues to be released and is being supported by laser aficionados. However, as much as I love the format and treasure many of the Special Editions in my collection (only a few of which have made their way to DVD), DVD has the advantage for new releases because of its lower pricing and superior quality. Speculation that laser could die out within the next year has been rampant on the Internet, where, predictably, you'll find DVD loyalists and laserdisc owners bickering about how much better their own format is. For anyone who truly loves movies and wants to see them letterboxed and with unique supplements (like isolated scores), the logical response is that the consumer needs *both* formats, as laser and DVD each have releases exclusive to their formats.

The coming of DVD has almost completely put the kibosh on the DIVX format—the “pay per view” DVD/modem system—though DIVX backers haven't thrown in the towel yet. The product, widely dissed by consumers and supported primarily through pay-

offs given to the studios (in return for an exclusive license for their movies), is still scheduled to be tested in a handful of markets this summer. This comes despite plenty of bad press and numerous reported technical set-backs.

News Items and Isolated Scores

MCA's *Psycho* laserdisc (\$49.95) and DVD (\$34.95) “Signature Collection” releases feature a nicely textured, new THX letterboxed transfer, though only the laserdisc release features Bernard Herrmann's original score isolated on one of the analog channels. The supplemental contents on the discs are otherwise identical, including a new documentary on the making of the film, production scenes and photos, trailers, and all kinds of intriguing materials.

Just announced by Universal for both formats are a pair of highly awaited “Signature Collection” releases: *American Graffiti* and John Carpenter's once-lambasted, now-revered 1982 remake of *The Thing* (both titles \$39.95 on laser, \$34.95 on DVD). The long-awaited *Thing* Special Edition will also feature a new documentary plus commentary by Carpenter and other extras (possibly isolated music). Both discs will be available in mid-September. (There is nothing to report on the long-dis-

cussed Universal restoration of Ridley Scott's *Legend*.)

Earthlight (\$24.95) is a new DVD that doubles as a screensaver for your computer. The disc features nearly an hour of NASA photography of the planet from various shuttle missions, and is backed by an appropriately Earthy, new-age styled score by Ryan Shore (nephew of Howard). The release is perfect for relaxation and Shore's music nicely compliments the evocative shots of our planet, incorporating ethnic elements and soothing melodies.

New Line's DVD of Alex Proyas's sensational *Dark City* (\$24.95) features a plethora of extras that demonstrate the interactive capacity of the new format. Trevor Jones's original score is isolated on one of the disc's many stereo audio tracks, which also include a pair of commentaries, one by Proyas and another by critic Roger Ebert, one of the movie's supporters. Assorted behind-the-scenes drawings, storyboards, and trailers comprise what should be a stellar package all around (and you can't beat it at that price). It ought to be available by the time you read this.

New Line's DVD of *Wag the Dog* (\$24.95) also features isolated music (by Mark Knopfler), plus commentary and other extras. While it isn't a recent title, Michael Kamen's wonderful score from *Don Juan DeMarco* (\$24.95) is one of the extras included on the New Line DVD, isolated in stereo without effects.

Other new Special Edition releases, albeit without isolated music, include Warner's specially-priced *Sphere* (\$19.95) and *U.S. Marshals* (\$19.95), both with commentaries and featurettes, plus MGM's *The Man in the Iron Mask* (\$24.95), the latter with deleted scenes, director commentary, and costume-design supplements.

MGM discontinued all of their James Bond DVDs, with the exceptions of *GoldenEye* and *Tomorrow Never Dies*, until the release of the next 007 film at Christmas 1999. A "Special Edition" DVD of *Tomorrow Never Dies* was recently delayed and is now scheduled for later this year. No word on extras, though it would be nice to have David Arnold's complete score available outside of the film mix.

Image, meanwhile, is going ahead with new THX remasters of *You Only Live Twice* and several Roger Moore 007 films on laserdisc—just don't be expecting any on DVD for the next 18 months. It's a shame, since the recent DVDs of *The Spy Who Loved Me* and *Moonraker* (\$24.95 each) sport gorgeous new transfers.

Warner formally announced their Special Edition of *The Exorcist* (\$24.95) for a late

September release (although it could be pushed back to October or November). The letterboxed DVD will contain trailers and a 74-minute documentary on the making of the film, which aired last month on BBC2. A promised laserdisc is expected to be announced, along with a "Deluxe Packaged" DVD and laser that will contain an expanded soundtrack CD, including a suite from Lalo Schiffrin's rejected score. Warner is also expected to soon announce the Special Edition of John Boorman's *Excalibur*, with director commentary and isolated Trevor Jones music.

Warner's Special Edition DVD of *Little Shop of Horrors* was withdrawn—but not because, as was widely rumored, producer David Geffen didn't want the movie's infamous "alternate ending" to be seen. He does... just not in the banged-up, black-and-white workprint version contained on the recalled disc. (Can you believe that Warner didn't even consult Geffen, who produced and owns the movie, before undertaking this release?) The original ending will turn up again either in a theatrical reissue (which Geffen was mulling about) or, more likely, a future DVD.

By the way, the hoopla about the alternate ending is much ado about nothing. Granted, a good deal of the movie's budget must have been allocated to the special effects-saturated original finale, but stylistically and conceptually, the film's abbreviated, refilmed ending simply works better. This is one of the rare instances where the test audience was correct in second-guessing the filmmakers, since the elaborate effects of the original ending overwhelm and contradict the claustrophobic setting of the picture and its intimate, stage-driven nature. It's like turning *West Side Story* into a *Godzilla* film, with the effects, in keeping with a lot of '80s films, blown way out of proportion. Still, love it or hate it, it's a curio that most viewers will find fascinating, and I'd bet we'll be seeing it again—in color and stereo—sometime soon.

Reviews of Discs in Stores

TIME BANDITS

(Criterion laserdisc, \$49.95)

Terry Gilliam's 1981 fantasy was one of the dark-horse box-office hits of the decade. A fairy-tale adventure geared for kids (but smart enough to appeal to everyone), Gilliam's film is hilarious and grandly visualized, incorporating elements from all

**Time
Bandits
features a
no-holds-
barred audio
commentary
that's as
entertaining
as the film**

sorts of fairy tales and combining them with real historical events (the Titanic sinking, Napoleon) to create a unique entertainment that has lost none of its charm over the years. As such, it remains for many viewers Gilliam's most consistent picture, lacking the narcissism of *Brazil* and featuring more bite than *The Adventures of Baron Munchausen*.

Criterion's laserdisc is short on supplements, at least compared to the lavish treatments the company gave *Brazil* and *Munchausen*, but offers a colorful and sharp transfer, substantially better than the earlier widescreen edition manufactured by Pioneer (a few copies of which suffered from bad pressings).

As usual with Gilliam's laserdiscs, the audio commentary is one of the highlights, since the director offers a no-holds-barred summation of where he believes the movie fits within his filmography and analyzes its strengths and weaknesses. Additional comments from then-child star Craig Warnock, John Cleese, Michael Palin and David Warner make this one of the more listenable commentaries I've heard in a while, most refreshingly when the talk turns to the delicate handling of cameos by the likes of Sean Connery and Sir Ralph Richardson.

Film music fans will be intrigued by a brief discussion on the movie's music, from Gilliam over the end credits, revealing that music producer Ray Cooper wanted George Harrison songs to be sprinkled throughout the picture. Gilliam objected and won that battle, even though Harrison apparently was none too pleased—as Gilliam points out, Harrison's end credit song lyrics actually take a few pointed jabs at the filmmaker! Insights like these are what make the commentary, and the disc, worth adding to your collection.

WALKABOUT (Vision DVD, \$29.95)

One of Criterion's first forays into the digital realm, this magnificent looking DVD is superior to the laserdisc and shows off the higher resolution of the new format.

We extensively discussed Nicolas Roeg's elegant film, complemented by John Barry's beautiful score, in FSM Vol. 3, No. 1, and the DVD offers the same exemplary package in an even better-looking transfer. The laserdisc suffered from assorted speckles (probably caused by having it pressed by

Sony DADC, long one of the most problematic manufacturers of laserdiscs), none of which are evident on the crisp and colorful DVD. The DVD capabilities of full-motion menus and easy search access are exploited by Criterion, while the commentary and trailers are likewise carried over from its laser counterpart. Another edge the DVD has over the laser is that a menu identifying chapter-markings for the commentary are provided, enabling you to replay a certain segment on location filming, for example, without having to search all over the disc.

If *Walkabout* is any indication, Criterion will be leading the way in the DVD format just as they did for many years in laserdisc.

SIXTEEN CANDLES

(Image/Universal DVD, \$24.95)

John Hughes's first teaming with teen-queen Molly Ringwald is still one of the funniest youth comedies of the 1980s, thanks to a winning cast and Hughes's charming, crazed screenplay. Ringwald's performance as a teen neglected by her parents and in love with a high school jock is the film's highlight—a pair of subsequent hits with Hughes resulted in brief stardom before the two parted and Ringwald fizzled out in "serious" vehicles like David (Hoosiers) Anspaugh's *Fresh Horses*. Hughes, to his credit, went on to write *Home Alone* and *Christmas Vacation*, but has spent the last few years dabbling in mediocre remakes of Disney pictures. Hopefully he'll return to his roots one day and produce more gems like his '80s teen pictures, the likes of which we haven't seen this decade (*Clueless* being the closest attempt).

In the meantime, Image's DVD is your first chance to see the picture in a matted widescreen format since its theatrical release, and the colors are more vibrant than any showing you'll come across on TBS. The "rescored for home video" version boasts monophonic sound (this, along with *The Breakfast Club*, had to be two of the last major-studio releases not recorded in Dolby or some form of stereo), but the transfer is terrific and so is the DVD, even though the disc lacks any supplements.

FSM

We're Looking for a Few Good Discs...

If you're in a position to supply *The Laserphile* with review material, please don't hesitate to contact us at FSM, or e-mail me at dursina@worldnet.att.net.

We'd like to send out a special thanks to Garrett Lee at Image Entertainment for his assistance. Until next time, 'nuff said!

Trade/Sale List

5 Corners James Newton Howard
Accidental Tourist John Williams
Alive James Newton Howard
Arachnophobia Trevor Jones (no dialogue)
Baby Sitter, La Francis Lai (Japan)
Big Country, The Jerome Moross (Special edition boxed set w/ book)
'Burbles, The Jerry Goldsmith (Varèse CD Club, Ltd. #)
Cardinal, The Jerome Moross
Casualties of War Ennio Morricone
Chouans! Georges Delerue
Crusaders, The José Nieto (BBC TV series)
Deux Doigts de Meurtre (Sweet Killing) Jean Musy (France)
Dirty Dozen, The/Hannibal Brooks De Vol/F. Lai (EMI)
Dis-Moi Oui Philippe Sarde (France)
Dominic and Eugene Trevor Jones
Dreamscape Maurice Jarre
Dreamstone, The Mike Batt
Earth 2 David Bergeaud (promo)
Egyptian, The Herrmann/Newman
Eight Men Out Mason Daring
El Nombre de la Rosa (The Name of the Rose) James Horner (Spain)
Exodus/Cast a Giant Shadow Ernest

Gold/Elmer Bernstein (EMI)
Farewell to the King Basil Poledouris (Milan issue)
Feldiae Anne Dudley (Cartoon movie, orchestral music)
Hidden, The Michael Convertino
I Know What You Did Last Summer John Debnay (promo)
Joanna Rod McKuen (Japan)
L'Ascenseur (The Lift) Dick Mass
Les Voleurs Philippe Sarde
Lieberstraum Mike Figgis
Lighthorsemen, The Mario Millo
Man on Fire John Scott
NeverEnding Story Klaus Doldinger (Score only, Germany)
No Man's Land Basil Poledouris
Once Upon a Forest James Horner
Passage to India Maurice Jarre
Quo Vadis? Miklos Rozsa (London)
Scalpunters, The/Hang 'em High/The Way West
Bernstein/Frontiere/Kaper (EMI)
Scarlett John Morris
Serpent and the Rainbow Brad Fiedel
Suspect Michael Kamen
The Thief of Bagdad/The Jungle Book Miklos Rozsa
Toy Soldiers Robert Folk
Treasure Island Christopher Stone (promo)

Tribute to Jerry Goldsmith (not numbered)
Under Fire Jerry Goldsmith (Japan)
Vengeance du Serpent a Plumes, La Michael Polnareff
Weeds Angelo Badalamenti
Whales of August, The Alan Price
Witches of Eastwick, The John Williams

Wanted List

Richard Bellis: Film Music (promo)
Boxing Helena Graeme Revell (promo)
Calm at Sunset Ernest Troost (promo)
Cocoon Horner (Original Polydor issue)
G.I. Jane Trevor Jones (promo)
George of the Jungle Marc Shaiman (promo)
Jerry Goldsmith "Suites and Themes" Masters Film Music
Good Will Hunting Danny Elfman (promo)
Graeme Revell Kraft-Benjamin Agency (promo)
Lady Beware Craig Safan (Japan)
Knights of the Round Table Miklos Rozsa
Metro Steve Porcaro (promo)
Rachel Portman Kraft-Benjamin

Agency (promo)
Promise to Carolyn Laura Karpman (promo)
Prince Valiant David Bergeaud (France)
Sunchaser Maurice Jarre (promo)
Special Effects IMAX film Christopher L. Stone (promo)
To Dance with a White Dog Gouriart (promo)
Colin Towns "Towns Promo One," "Two" & "Three"
Trials of Life George Fenton (promo)
David & Eric Wurst "Promos for Film Vol. 1, 2 & 3" (promos)

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WANTED

Adam Harris (PO Box 1131, Sheffield MA 01257; ph: 413-229-3647) wants cassettes of the following Sid & Marty Krofft TV/film recordings: *Puffstuf* (LP), *The Bugaloos* (LP), *H.R. Puffstuf* (TV, 45 Kellogg recording), *Land of the Lost*, *Sigmund and the Sea Monster*, *Lidsville*; as well as *Barbarella* (in stereo).
Wolfgang Jahn (Autofstr. 223/1, A-1130 Wien, Austria; ph/fax 01143-1-876-7893 or 879-4858) wants to get in touch with whomever bought the LP *L'homme orchestra* (François Roubaix) from Ms. Buck's advertisement in FSM Vol. 3, No. 5. Would pay top \$.
J. Wilfred Johnson (1515 SW 12th Ave, Apt 419, Portland OR 97210; ph: 503-916-1905) wants Japanese soundtrack CD *The Setting Sun*, possibly on VICP 8084.

FOR SALE/TRADE

Amigos de la Banda Sonora (Apartado de Correos 50312, 28080 Madrid, Spain) has CDs for sale: *Black Robe* (Georges Delerue) \$40; *Casualties of War* (Ennio Morricone) \$50; *City of Joy* (Ennio Morricone) \$35; *Empire of the Sun* (John Williams) \$50; *JFK* (John Williams) \$35; *Leviathan* (Jerry Goldsmith) \$40; *Link* (Jerry Goldsmith) \$150; *Nightbreed* (Danny Elfman) \$75; *No Way Out* (Maurice Jarre) \$40; *Once Upon a Forest* (James Horner) \$30; *Runaway* (Jerry Goldsmith) \$100; *SpaceCamp* (John Williams) \$150; *Specialist* (John Barry) \$30; *Spies Like Us* (Elmer Bernstein) \$40; *Tai-Pan* (Maurice Jarre) \$40; *Thief of Bagdad/Jungle Book* (Miklos Rozsa) \$30; *Une femme française* (Patrick Doyle) \$80; *Whales of August* (Alan Price) \$40; *Where the River Runs Black* \$35; *Wind and the Lion* (Jerry Goldsmith) \$40. Checks accepted in U.S. dollars only. Postage is free. CDs shipped when check clears.

Geoff Burton (14 Gordon Road, Ealing, London W5 2AD; ph: 0181-997-5360) has for trade many film soundtrack LPs made in various countries, and seeks many others. Your list gets his.

Stephen Dixon (27 Redcar Lane, Redcar, Cleveland TS10 3JJ, England; fax: 011-44-1642-490299) has CDs for sale: *Chato's*

Land/Tom Horn (Ltd., Fielding), *Coma* (Goldsmith) and dozens more deleted titles. LPs for sale: *Solomon and Sheba* (f/o orig. U.S., red felt vinyl), promo edition, near mint; *Torn Curtain* (Addison, U.K. Dec 66), mint; EP *Enrico 61* (RCA, Italy PME 30 478), vocals: R. Rascel, arrangements: E. Morricone, ex+. Plus large selection of Morricone LPs and 45s.
Hans Karl (2725 N Flower St, Santa Ana CA 92706-1111; ph: 714-542-6122) has for sale on CD: *Off Limits* James Newton Howard \$33; *Flubber* Danny Elfman \$11 (brand new & sealed); *Black Robe* Georges Delerue \$50; *Platoon Leader* George S. Clinton \$7; *The Usual Suspects* John Ottman \$10.
Gordon Lipton (2808 East 11 St, Brooklyn NY 11235; ph: 718-743-2072) has the following CDs for sale or trade: *Sherlock Holmes* (PBS TV) Gowers \$15; *The Beast* Isham \$20; *Escape from New York* Carpenter \$20; *Fantasia* (2 CD) \$25; *Digital Space* \$50

FOR SALE/TRADE AND WANTED

Danny Gonzalez (88-11 Elmhurst Ave #A11, Elmhurst NY 11373; ph 718-397-5752) is looking for the following scores: *Metro* (Steve Porcaro), *Man on Fire* (John Scott), *The Boy Who Could Fly* (Broughton), *Three Days of the Condor* (Dave Grusin) and *Tales From the Hood* (Christopher Young). CDs for trade: *I Know What You Did Last Summer* (score-only promo, John Debnay), *Prince of Darkness* (John Carpenter), *The Relic* (John Debnay) and *Devil in the Flesh/We of the Never Never* (Philippe Sarde/Peter Best). Will trade or buy the mentioned titles.

Peter Holm (peter.holm@ebox.tninet.se) has *Poltergeist III* (Renzetti, U.S. VCD-70462) for trade. Wanted on CD (only U.S. manufact. not Germany): *Suspect* (Kamen), *The Fog* (Carpenter), *Prince of Darkness* (Carpenter).

Alex Zambra (5644 Lawndale, Houston TX 77023-3840; fax: 713-921-5082) wants: *Pour un Sourire* François De Roubaix (LP or CD); *L'Homme Orchestre* François De Roubaix (LP); *Boeing Boeing* Neal Hefti

(LP); *Grizzly Ragland* (LP); *Film Music* Julian Nott (Promo CD); *The Omega Man* Grainer (any format); *Brother Sun, Sister Moon* Donovan songs (any format); *Clear and Present Danger* Horner (CD); *To Sir with Love* Ron Grainer & songs (LP). For Sale or trade: *Alive* Howard (CD \$50), *True Story of the Civil War* Gold & narration (mint LP & attachments \$65), *Mirror, Mirror* Lifton (promo CD \$45). \$3.00 (for postage) for this package of goodies: *Barcelona* Mark Suozzo and songs, *Por Fin Solos F. Sancho*, *Replacement Killers* H. Gregson-Williams. CDs in mint condition: "Play at your own risk—whoooff!"

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very few years an animated program comes along that makes high school administrators circle their wagons and ban all T-shirts that evoke its name or imagery. First it was *The Simpsons*, which has now become so sneakily subversive that stuffy adults regard it with no more suspicion than they might the average '60s *Peanuts* special. Then there was Mike Judge's *Beavis and Butthead*, a show which appeared to advocate moronic behavior when it was really one of the sharpest satires of the American adolescent male put on television.

Now Trey Parker and Matt Stone's *South Park*, with its gaggle of wide-eyed and foul-mouthed grade schoolers, is the lightning rod for controversy, and a show which has almost single-handedly revitalized the moribund fortunes of Comedy Central. The series began as a joke video "Christmas Card" called "The Spirit of Christmas," with a foul-mouthed inversion of the old *Peanuts* animated specials. Parker and Stone had also helped create a gag reel for Universal Studios called "Universal Studios and You" that involved some major industry players (like Steven Spielberg and James Cameron) lampooning their images to usher in the new regime at Universal.

"Both those places, we were just looking for work," Stone recalls. "We were sleeping on somebody's couch. We knew people around town and we'd both done other jobs; I worked as a P.A. and did landscaping and Trey did other jobs too, just like anyone else. We had to eat. The Zucker brothers started the Universal thing because they switched from some other studio and signed a big deal with Universal, and that was the time that a bunch of new people came in at Universal, the new regime, and they wanted to do a little funny thing to show that hey, we're here, but we're unorthodox. The Zuckers were doing something at the time and they couldn't do it and they asked Trey to direct it. We had to deal with all those people in the movie at the time and it was amazing because at the time we were broke and living at a friend's house."

With *South Park* now practically an international success, the musical contributions of Stone and Parker, com-

poser Adam Berry, and sound editor/jack-of-all-trades Bruce Howell loom fairly large. Another major contribution to the show has been the title music by rock group Primus. "I can't remember if we said 'go do something hick' or not," Stone says of his and Parker's instructions to the group. "We knew that was kind of their style."

For Adam Berry, the show has been both an amazing opportunity and a bit of a frustration. "It's funny because when people talk to me and hear I do the music for *South Park*, they're like 'So you do the theme song,' and I say 'No, Primus did that.' So they say 'So you write all the songs?' And I have to say 'No, Trey does that.' So they're like 'What do you do?'"

Well, what the hell *does* Adam Berry do on *South Park*? Berry writes the show's underscore, which varies from bluegrass-like guitar transitions and bumpers to some ingenious movie score parodies of everything from *The Omen* to *Volcano*. While the creators of the show were initially looking for a completely different, quirky sound for the series, it soon became clear that specificity was the key to mining laughs from the show's movie takeoffs and bizarre science fiction plotlines.

"We met with a few people but Adam's demo was by far the strongest and it really matched what we wanted," Stone points out. "We did have a pretty good idea when we started, based on what we'd worked on before, which was that we really didn't want comedy music. The music is always straight, and the comedy comes from the emotion that the music needs to add. We didn't want stupid comedy music; you don't laugh at the music. If it's during a war scene we want it to be huge, sweeping and epic; if it's during a touching scene between Kyle and Ike we want it to be piano or just strings—but we always score it like it's a drama."

Stone found Berry's demo fit in closely with the duo's needs. "There was very little of that cheesy 'here's something energetic' with some MIDI-electronic electric guitar crap. It was very straight, in some ways it was, I don't want to say plain, but very conventional," he says. "There was also stuff which was more out there and a fusion of styles, but we wanted something that was more conventional and when we met with Adam he totally got that. It was apparent from the first episode when he scored something as if it was serious, it made every joke funnier."

Still, Berry notes that the original dictates he received were slightly different, particularly as regards *South Park*'s pilot episode, which concerned alien beings who anally probe the fat, abrasive Eric Cartman. "They didn't want it to be orchestral at all," Berry says. "So my initial

The SOUND of

South Park's Adam Berry and Bruce Howell fuse

demo was just acoustic guitar, using a lot of the same intervals, tritones and stuff, from the Primus title theme. That's the only music I'd heard from the show, so I was trying to build off of that with lots of strange percussion. After they heard that, that interested them, because they're kind of out-of-the-ordinary guys and this was not the usual demo. But then they decided that especially for the spaceship (in the pilot) and things like that they wanted straight orchestra and choir."

The show's bluegrass transitions resulted from another element of the "anal probe" pilot episode. "The transitions were initially orchestral things, timpani and xylophones and just goofy stuff. And one of the cues I did in the first one that changed everything is when they pan across the herd of cows: I played banjo and mandolin, and they asked to use that for the show for the bumpers and transitions."

Berry had no previous experience with animation when he was hired for *South Park* (his prior credits include episodes of the Sean Cassidy-produced medieval adventure *Roar!*, several Roger Corman movies and episodes of *FX: The Series*). "My wife studies acting at Playhouse West and she had a friend whose roommate knew vaguely the production assistant at *South Park*," Berry explains. "And for whatever reason they were not going through agencies looking for composers. They were having this one guy who really did not have any contacts with anyone in the music industry find the composer for the show. So I met with him and we hit it off. I guess they had two other composers, and I did one demo that was completely quirky and whacked-out. They decided to play it a little more conservatively, but that was enough to get the meeting with Matt and Trey, and then I did a demo specifically for the pilot, which was the anal probe episode, and I got the job."

In keeping with the show's offbeat nature, Berry's initial meeting with *South Park*'s creators wasn't the standard Hollywood power lunch. "The first two things that were said when I met Matt and Trey were, Matt said, 'Want some potato chips?' and then I think he offered me some Jack Daniels. It was ten o'clock in the morning, but he said 'Well, composers, who knows?' And Trey asked me if I played bass. And I said yeah, I play guitars." This led to Berry's performing in Stone and Parker's band: "We performed at the opening at the Santa Monica airport in a hangar, which was great because there were like 300 people there and they had to listen to it. Then we

played a small club in Santa Monica and I think the last one was Spaceland in Los Feliz. They're rinky-dinky clubs but on the last show we had people from Arista Records and other record people there checking it out. On that show the whole place was packed."

Berry's contributions to *South Park*'s weekly episodes include some terrific film score parodies, many specifically requested by the show's creators. His demo CD opens with a spine-tingling mock-horror underscore for Cartman's breathless campfire description of the legendary creature "Scuzzlebutt." "What I've been told is that the Scuzzlebutt cue is an automatic listen," Berry says. "Once they hear that it's more than just music, it's *South Park*, that just pulls them through the rest of the demo album."

While Berry is familiar enough with many of the more obvious scores being satirized, others require more work. "I do a little bit of research," the composer explains. "This shows how little communication there can potentially be between Trey and Matt and myself, just because they're so busy. There's a Thanksgiving episode where there's a *Braveheart* reference, and from the animatic that they gave me I wasn't even sure that it was an actual *Braveheart* reference until like midnight, the night the music was supposed to be delivered the next morning. I realized 'oh yeah, it's *Braveheart*.' You know, you couldn't tell from this little black-and-white image that it was letterboxed and the chef was wearing a kilt and they had everything set up like the shots in *Braveheart*."

Between determining exactly what the show's creators want and finding the best musical approach for the comedy, Berry often finds himself in the position of collaborating with Trey Parker. "Part of the reason why Trey does things like the Enya takeoff is that Trey is aware far in advance of what those are going to be and he has to work it out with the legal department," Berry notes. "With the Mecha-Streisand episode there were some parodies when she sings where I was going to do this full-blown orchestral thing and write the parodies. I wrote the parodies a certain way and they wound up being too close. So that's where Trey might jump in and play with things and make them very far away."

For this episode, in which Barbra Streisand transforms into a terrifying, Mecha-Godzilla creature, Berry found Streisand's song repertoire tough to play around with. "I was doing 'On a Clear Day' and 'People' and the primary difficulty with coming up with something is that there's not really anything instrumentally identifiable. There's not an element where you can say, okay, this will make it.

SCUZZLEBUTT

parody and fuzz guitars in the pursuit of funny music by Jeff Bond

It's just Barbra Streisand's voice and the melody and the chord progressions. I was changing the chord progressions and the arc of the melody but pretty much keeping the same rhythmic structure and that was too close."

While copyright experts keep their ears trained on the show's song parodies, Berry notes that the show's underscore doesn't receive the same scrutiny. "On the score takeoffs, really nobody notices. Once in a while I'll get a call from one of my friends who's a film composer who'll recognize stuff, where there's a cool reference to some specific score."

Part of the underscore's wonderfully cheesy sound is the direct result of budgetary and time limitations. "It's all samples," Berry says of his instrumental approach. "The only one I actually played guitar on was the last show of the season, where there was a scene with a hoe-down. Which was actually delivered about a month prior to when I did the show's score because they wanted to cut that scene to the music. Other than that I always use samples. There's two reasons for that. The nice, artistic-sounding reason is that I think that it's actually funnier that way. It's goofy to have these things that sound close to guitar but not quite. The practical reason is that I wouldn't have time to do recording sessions and put everything together acoustically."

Berry takes pains to point out the importance of Trey Parker to the program's musical style: "The thing about Trey is, he's a gifted musician. He's got his own musical vision for certain things, so those are things that come with the tape. It's kind of a weird process because we never sit down and spot the show. They give me the episode and I write it, and I send it to Trey. I think there's only been revisions once,

in the first episode, but everything more or less sticks and then sometimes there's an additional one or two cues that need to be written."

An example of a cue that changed slightly was the *Omen* take-off for the episode in featuring Satan's son, Damian, who joins the kids' class at school. "With *The Omen*, initially I went in another direction, because I was trying to figure out how I was going to approach it. The obvious choice was to use a choir like in *The Omen*, and I went sort of in this other direction that wasn't as serious. And Trey said no, it has to be serious. So I did all the orchestral stuff in simulation at home, and I went to the studio and laid down the voices at the *South Park* offices just by using the people in the office. All the voices are real, not samples. I was looking at the Internet afterwards and people were speculating that the voices were saying 'Cheesy Poofs' or something, but it's just straight Latin."

The composer works off a print that's just an approximation of what the final product will be. "What I'm working with is an animatic, a black-and-white sketch of them barely moving. Sometimes, especially on the first two shows, by the time I got to scoring it and had delivered it, Trey had gone back and cut out two minutes and I actually had to go back and rescore a couple things because everything had changed so much. Since then they've been very accurate about keeping it to within at least a frame or two of what I worked off of in the musical sequences. Occasionally, they will edit something, but everything is delivered in place, the whole thing, even if the cue winds up being moved someplace else. It's all delivered on DA-88."

But there's more to the music of *South Park* than underscoring, as anyone who's jammed to Chef's "Simultaneous Lovin'" can attest. "Anything that has song content is usually the result of Trey," Berry

GAME for ANYTHING

Ira Newborn makes his play on *Baseketball* by Jeff Bond

A great actor once said, "Dying is easy. Comedy is hard." That statement is expressed crystal-clear as composer Ira Newborn tries to nail down a brief transitional cue for director David Zucker on the scoring stage at Sony Studios in Culver City, where the two are collaborating on the movie *BASEketball*. Zucker (often in tandem with brother Jerry and Jim Abrahams) is responsible for some of the funniest and most subversive comic movies of the past two decades, including *Kentucky Fried Movie*, *Airplane!*, *Top Secret*, and the *Naked Gun* movies. Newborn joined the Zucker brothers on their brilliant but short-lived series *Police Squad!* from the early 1980s, a hilariously straight-faced take-off of the old *M Squad* crime show with Lee Marvin. The composer wrote a sublime knock-off of Count Basie's famous *M Squad*



Today, however, is "one of those days": Newborn is hunched over his conductor's podium with a baseball cap crammed down over his head, listening to suggestions from several people in addition to the director over a cue that he's just conducted. In the film scene, Ernest Borgnine plays a mentor-like manager to Trey Parker, who with *South*

theme for the Leslie Nielsen series that functioned kind of like *M Squad* on a drunken bender; he's since scored all three movies based on the *Police Squad* series: *The Naked Gun*, *The Naked Gun 2 1/2*, and *The Naked Gun 3 1/3: The Smell of Fear*. You could say Newborn knows his way around the parody genre.

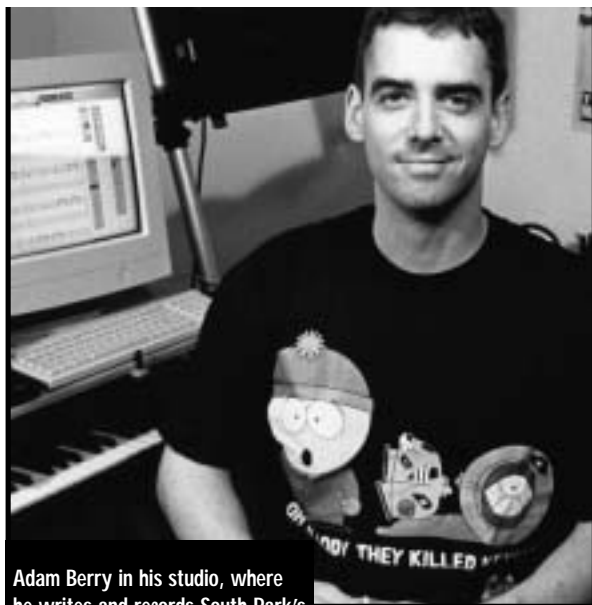
turns to the camera for a melodramatic aside to the audience. In take after take, Newborn's minute adjustments to the transition leave the director unsatisfied. After what seems like an eternity, the composer comes up with just the proper blend of tear-jerking feel-good music and soap-opera sting chord.

Pop, Blues, and Zaz

Days later, Newborn recalls the session (which involved more than one such challenge) with amusement. "There were numerous differences of opinion as to what should be happening during these things and I had to go out there and change them with anything from gritted teeth to a big smile on my face." For Newborn, it's the nature of the business, but not something he necessarily associates with his 18-year collaborative relationship with David Zucker. "David is a very good person," Newborn explains. "He is very into what he does and when he's hearing things he's not dreaming—he knows what he's hearing. It's just a

notes. Parker and Stone both have musical backgrounds and the duo have formed their aforementioned band since starting on *South Park*. "It's a light hobby that we do once every six months or so, we'll get together and play," Stone explains. Their ability to play around in the rock mode has led to memorable songs for Isaac Hayes's Chef character, and parodies of song styles by Elton John, Barbra Streisand and others. "Sometimes there'll be a joke song that we do. Usually we come up with it together or Trey will write it and I'll play drums and bass," Stone notes. "Another guy plays piano, and a lot of times we just jam out the simple Isaac songs for Chef. We record the music here and send a tape to New York and he records his vocals there."

Streamlining the various contributions into a polished performance is the job of sound and music editor Bruce Howell, whose tenure on the show has brought his own musical talents into play. Howell was



Adam Berry in his studio, where he writes and records *South Park*'s dramatic underscoring

initially working on a different type of animation: superhero programs like *The Incredible Hulk* and *Superman*. But he'd also gained a great deal of experience with some high-profile rock acts. "I was on the road playing guitar for Patty Smythe, Cher, a tiny stint with Steppenwolf and Belinda Carlisle, and right before this I went on the road with Berlin. The place I was working at, there wasn't much work, but I got myself trained and one of the editors at Screen Music was Terry Nunn's brother, so I auditioned for Berlin and got to tour, came back and another friend of mine hooked up with the *South Park* guys. It was a very temporary thing; he worked for about five days and they said they needed him for two more weeks. He was working on *Anastasia* at the time and he recommended me for the gig."

The *South Park* creators seem to have stumbled on Howell's musician background by accident. "Basically they said 'Can you play 'Eruption'? We really like Van Halen, can you play any Van Halen songs?' So I brought a guitar in and I played 'Eruption' for them, and they were like, 'you're our guy; we don't care if you know what the fuck you're doing.' They were like 'wow.' Played a little Van Halen, got a gig."

That led to Howell's first solo contribution to the show's music, the fabled "Weight Gain 4000" commercial. "That was all mine," Howell explains. "Basically I said 'How far do I take this?' and they said take (continued on page 47)

matter of priorities."

Newborn's professional relationship with Zucker began in the early '80s with *Police Squad!*, and his frenzied take-off of Count Basie's *M Squad* theme has become a television classic. The *M Squad* knock-off was requested by the show's creators, Newborn explains. "They specifically wanted that because the show was based on *M Squad*, and the first show in fact is very close to an *M Squad* episode. It's wilder than the *M Squad* theme; we weren't looking to do something cool and restrained."

Ira Cops to His Approach

Newborn brought the same style to *The Naked Gun*. "In the *Naked Gun* movies, everybody was sort of a cartoon character; Leslie Nielsen was a cartoon bumbling cop, Priscilla was a cartoon too, and everyone in that world was sort of a bumbling cartoon," the composer notes. "And the idea of humor today is that you don't play funny music. You play straight dramatic coppish music, not music from *Miami Vice*—as you look at these people it's like an old detective show. So I wrote very serious 1950s cop noir music, and when something more huge happened I did whatever would aid the joke without pointing at the joke. Most directors and producers can't exactly express those things but they know that they want you to play it straight.

So I play it straight but it can be blown up a little over the top."

BASEketball called for something slightly different, however. "This movie being not the same type of stereotypical characters, having Trey Parker and Matt Stone in it, it's already playing to people who are 19-20 years old," says Newborn. "So now what they really wanted was to play lots of rock and roll tunes, something like 40 rock tunes, which they figured is what you should put in when you're having lots of teenagers. Then there were other cues where there's a love interest, and a noble, heroic theme for the game basketball. One of the ideas of the movie is the nobility and innocence of sports and how terrible it is that it's become commercialized to a degree that's ridiculous. So they wanted a noble theme for these two guys that shows their love of sports. David wanted real scoring to underline the real emotions; the difficulty is of course that it's in the middle of these guys from *South Park*. But he wanted real sympathetic, romantic scoring for those scenes." Newborn also contributed his share of musical parodies to *BASEketball*, including a take-off of the *Riverdance* stage show.

While he's undeniably an expert at the genre, Newborn admits he's somewhat a victim of typecasting when it comes to comedies. "You see someone eating a cream puff three times in a row, and if you're from Hollywood,

you assume that's what they eat—breakfast, lunch and supper," he says. "And that you love them. There could be someone with a gun behind you saying 'Eat that cream puff or I'll kill you.' I happen to have a good sense of humor and I think laughter is a very valuable thing."

Setting New Sights

Nevertheless, the composer is looking to broaden his horizons a little. "I prefer at this point to do a variety of genres. I know how to do comedies inside and out and backwards. At this point I'm sort of like a surgeon who's done an operation 10,000 times, every way that you can think of. My knife is very, very sharp—I can do it in two or three cuts, bing bing bing. I am really interested in doing different kinds of movies; romantic movies, dramatic movies... if I had to do a comedy I'd like to do a romantic comedy. Because comedy is hard, and no matter how many times you've done it it's still bloody murder, because everyone has their own perception of it, and how can you prove you're right and they're wrong? And people don't want to debate about their concepts of humor; they either like something or they don't. Comedy scoring is unappreciated, because if you're doing it well people don't notice what the composer is doing, and if they are noticing maybe you're not doing it right."

FSM

Are You Talkin' To Me

In honor of the
long-awaited
re-release of
Taxi Driver
on CD,
we examine
Scorsese's film,
Herrmann's score
& Arista's album

Scorsese's Vision in Hindsight by David C. Kim

"He's a prophet and a pusher,
partly truth, partly fiction,
a walking contradiction."

—Kris Kristofferson

Travis Bickle is a man full of contradictions. Disgusted by the filth of the city, he immerses himself in it. Repulsed by drugs and prostitution, he pops pills and spends his afternoons in porno theaters. He writes in a journal, "I do not believe one should devote his life to morbid self-attention, but should become a person like other people," and then describes himself as "God's lonely man."

Contradictions indicate a man who cannot see himself as a whole. Reflecting Travis's cracked-up mind, the camera shows a fragmented cab through close-ups of the bumper, tail light and mirror. Travis is an unreliable narrator (he tells his parents he works for the CIA)—unable to differentiate fantasy from reality.

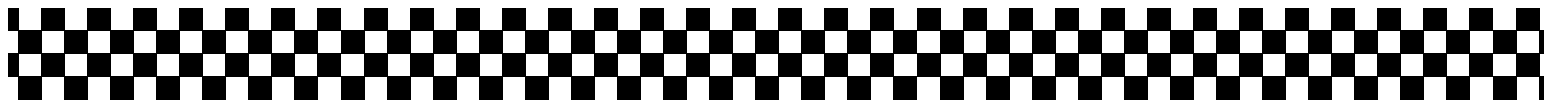
The Cinema of Poetry

Martin Scorsese's *Taxi Driver* is what Pasolini would call "the cinema of poetry," where the director chooses to tell the story of a "sick, abnormal protagonist" to free himself from the stylistic constraints of narrative cinema.

Nearly every scene in the film features Travis. Usually, the camera shoots from his perspective in standard over-the-shoulder shots and straight POV. However, Scorsese occasionally disrupts this traditional pattern by filming from an unfamiliar perspective: a shot directly above a desk, over a trunkful of weapons or focusing in on a glass of alka seltzer. These too are ostensibly shot from Travis's point of view, but instead of preserving narrative continuity, they attract attention to themselves as unnatural camera angles. We are, for a moment, made aware that we are watching a movie. The director's intention though is not to astound us in an empty exercise in self-reflexivity, it's just that recording Travis's insanity requires fresh neologisms (the whip pans, the triple fades, the expressionistic shots of the city)—an unconventional aesthetic form to reflect the unconventional mind. Of course, as the film progresses, the innovative camerawork startles us less and less. We acclimate ourselves to the new filmic language as it is the only one the normally taciturn Travis seems to speak.

Cinematic Psychosis

By using an unreliable narrator, Scorsese is able to obfuscate (and eventually obliterate) the line between narrative-based reality and experimental subjectivity. In other words, just as Travis cannot distinguish fantasy and reality, we cannot distinguish the two while watching the film.



Travis seems to awkwardly coax a date out of Betsy (Cybill Shepherd) and he seems to take her to a porno movie. But does he charm her in the coffee shop? Does she actually flirt with him at the end? For that matter, are we to seriously believe he is hailed a hero after slaughtering three men... with a maniacal grin and shaved head... packing enough heat to pull off his own Peckinpah production? In fact, did he really kill the bad guys and save the girl? Is the letter from Iris's parents for real or just a figment of his imagination?

Taxi Driver's plot shouldn't be taken literally. The ironic tale of a would-be political assassin turned vigilante hero is too facile. Scorsese intimated as much when he said, "I don't think there is any difference between fantasy and reality in the way these should be approached in a film. Of course, if you live that way, you are clinically insane. But I can ignore the boundary on film."

By deliberately blending scenes fantastical and real, Scorsese not only mimics the mind of his insane protagonist, he also insinuates that he wants to create a cinematic experience that would otherwise qualify as psychotic, where the viewer cannot tell fact from fiction. As the viewer is rendered into a mimetic state of cinematic psychosis, he or she is further drawn into Travis's subjectivity.

Watching the Watcher

I mentioned earlier that Scorsese's dazzling camera-work at times makes us aware that we are watching a movie. This notion of watching is another critical ingredient to our identification with Travis. Throughout the film, Scorsese reminds us that Travis is a watcher. He does this by directing our gaze, not to what Travis is watching, but to Travis watching.

By emphasizing the watching, the film both draws us into Travis's world and repels us. Travis watches just as we watch Travis. We share some common ground. However, by calling attention to the act of watching, the film creates a distance between the viewer and the protagonist. As we become aware that we are watching a movie, Travis becomes less and less subject and more and more object.

In two critical scenes, we are told Travis is a spectator. First, he goes to a porno theater and instead of showing what Travis sees (as any more prurient director would've done), Scorsese shows Travis watching the movie.

The second scene depicts Travis and a fare (played by Scorsese) watching the latter's wife undressing. The script, in fact, instructs Travis to watch with the same rapt attention he had while watching the porno movie. This scene is perhaps the most provocative in the entire film. There is, of course, the (anti-) identification with



A driven cast (clockwise from above): Robert DeNiro as Travis Bickle, Martin Scorsese as the passenger, Jodie Foster as Iris



the object/subject. We are watching Travis watching. Furthermore, a cuckolded husband, played by the actual filmmaker, is on screen, directing Travis's/our gaze: "You see that woman? That's my wife." Travis/we see the silhouette of a woman in the apartment.

On an intertextual level, by visually quoting *Rear Window*, and on a metalevel, by revealing the basic mechanics of film projection, Scorsese is emphasizing not only that a film is being watched, but that a film is being made. An image is projected onto a screen/curtain with light. We never find out if this silhouette/woman is indeed who the fare/Scorsese says she is. She is just an image on a screen. In effect, she is no different from Travis's own projected images of who he imagines Betsy and Iris (Jodie Foster) to be.

Projections of Violence

"...The line dividing life and art can be invisible. After seeing enough hypnotizing movies and reading enough magical books, a fantasy life develops which can either be harmless or quite dangerous..." — John Hinckley, Jr.

Projection is all part of film's mythmaking process. Not only do movies "project" images, movies inform our "projections," our dreams. For Hinckley and Travis, the projections turn dangerous. Somewhere in Travis's imagination, his vicious contempt for the city's moral decay converges with his romantic fantasies of seduction and salvation (Herrmann's score is particularly effective at suggesting this through repeated musical motifs). After being rejected by Betsy, Travis prepares to assassinate her boss, Senator Palantine. To rescue Iris, Travis resorts to murdering her pimp.

Most films strive to create illusions so that the director's imagination becomes

our reality (if only for two hours in a theater). This is Travis's fundamental predicament. Subsisting on a diet of projections (porn, soap operas and Rice Krispies), Travis has become a shell of a man—himself nothing but a projection. His reality is all mixed up with his fantasies—completely indistinguishable. In essence, he is the star of his own movie... the one that plays in his head.

Just as Michael Powell's *Peeping Tom* is a movie about the danger of filmmaking, *Taxi Driver* is a movie about the danger of film watching. The two scenes I mention earlier contain textual signs that indicate watching is a kind of violence. In the porno theater, Travis makes a gun gesture over his eyes, symbolically equating the act of watching with an act of violence. In the cab, the jealous husband goes into gruesome detail about what he will do to his wife's vagina with a .44 Magnum—a macabre voiceover to the makeshift film within a film.

However, *Taxi Driver* is not a movie that argues that violence seen leads to violence committed. That's where Hinckley's defense is wrong (he blamed his assassination attempt on President Reagan on multiple viewings of *Taxi Driver*). Scorsese is not interested in determining if there is a causal connection between watching a movie and committing murder. Instead, he shows how watching is the act of violence; the viewer, as projector/voyeur, is always in violation of what he or she watches. More importantly, the viewer is not an inactive receptacle for the director's vision. The viewer and the director are both readers and authors of the filmic text. Together, they create the film. What Scorsese so brilliantly does in *Taxi Driver* is to fashion a film that projects the story of a madman in order to reveal the schizophrenic nature of cinema: aesthetic and psychotic, passive and violent, "partly truth, partly fiction, a walking contradiction." FSM

"I want to be a person like other people": Travis takes aim at existence; Betsy (Cybill Shepherd) takes off; Travis takes a step into his destiny



Herrmann's Final Dark Curtain by Doug Adams

Composer Percy Grainger, one of Bernard Herrmann's musical mentors, once boasted that the saxophone was the instrument closest in expression to the human voice. Bernard Herrmann must have found a kernel of truth in this statement, for in his score to *Taxi Driver*, he carried the idea to a fantastically dramatic conclusion. Not only does the saxophone cry out in this score with a subtle human-like loneliness, it becomes the id of Travis Bickle—the expression that his real life lacks. It's not so much an emulation of the human voice in the score, but a literal stand-in for it.

Taxi Driver, of course, is Martin Scorsese's masterful character study of Travis Bickle, a big city cabbie whose years of exposure to the worst of humanity has rendered him a model of involuntary restraint. He is repelled by the decayed society surrounding him, but he's equally disgusted by his own failure to react to it. Every attempt he makes to connect with humanity—either positively or negatively—is curtailed by his own inarticulateness. He needs to feel disgust when he cleans the blood out of his cab; he yearns to register utter contempt when he talk to pimps. Yet, he's so mentally worn down that he can no longer muster shock, and so he enters a vicious circle of unwilling repression wherein his hatred of his ineffectiveness generates itself.

Capturing the Tenor

What's so amazing about Herrmann's score of ravaged jazz is that it never cheats the nature of the film. Herrmann never draws the audience aside to tell us what Bickle would feel if he could. Instead, Herrmann finds a way to make inarticulation expressive. The primary element in the *Taxi Driver* score is the famous jazz sax melody, a kind of wistfully blank tune that immediately rings of frontage. Rumors have circulated for years that Herrmann wasn't solely responsibly for this tune*, but it doesn't matter. It isn't the melody itself which is so remarkable, it's Herrmann's usage. This jazz is constantly found buttressed up against or laid over moaning wind chords and thrumming percussion which push it around and manipulate it with an oppressive dominance. The short melodies are continually blotted out by other elements before they reach any sort of conclusion. Therefore, the tunes are heard in excerpts, always implying that they have something to say, but are shut off before they can make their points.

During the opening of the film we cut between visions of a street at night and the enclosure of Travis's taxi. With each close up of Robert De Niro's eyes we hear the sax, while with each exterior shot we hear a pulsing two-chord motive. There is no transitional material, just the world inside the cab and the world outside. So, although the *Taxi Driver* theme is a great little piece, its beauty in the score is its referential usage as a snippet of a lost idea. It affects an unfocused detachment—a kind of non-specific dissatisfaction. It's Travis's dilemma in musical terms. He's forever on the edge of human connection, but he's unable to move beyond that edge, so he wanders numbly through the belly of the despotic city.



Bernard Herrmann

The Music Is a Woman

Herrmann further enforces the theme of Travis's isolation by scoring the character of Betsy (Shepherd) with a dressed-up variation of the main theme. This theme has come to represent Travis's isolation, and in order to use it for Betsy, Travis's would-be love interest, Herrmann simply adds a few new twists to the short melody, then repeats it in various instrumental guises. Herrmann is cleverly framing Betsy through Travis's social ineptitude—she's little more than a slight deviance in his unrelenting disconnection. To wit, Travis spoils his relationship with Betsy when he accidentally offends her with a date to a hardcore porn theater.

The forward thrust of the film hinges on Travis's self-awakening and his

attempts to find a remedy to his problems. In the end, he acts out not only against the scum of the city, but against his own indifference. In a bloody rampage, he mercilessly shoots three low-lives, including the pimp (Harvey Keitel) who pushes the 12-year-old hooker (Jodie Foster). In a way the conclusion is sad, because it shows that the only way Travis is able to make himself react is to raise the bar on the horrific quality of life. Since he was unable to make himself respond to his horrible daily world, he needed to create something significantly more terrible to respond to—a kind of moralistic shock therapy. As Scorsese's camera slowly pans over the carnage, we are left to wonder: Did Travis ever really react to anything, or did he simply live vicariously through Jodie Foster's reaction? Did he improve his own life, or did he just step in line with the scum in order to save an innocent? It's at this point that Herrmann passes the jazz figure into the chordal/percussive city music. Over a bed of mesmerizing harps, vibraphone, bass clarinets, and a heartbeat timpani pattern, two French horns take up the main jazz theme. It's no longer a separate element of the score, it's not even recognizable as having jazz roots any more. Instead, it's been pulled in and swallowed by the city music.

Subject to Interpretation

The final scenes of the film show a well-rested and slightly more chipper Travis Bickle back at work in his cab. Here the main theme is finally expanded upon, suggesting that Travis may always live his life as "God's lonely man," but through the most terrible of acts, he's regained a bit of his expression. The ethical ramifications of this conclusion are left entirely to the audience. FSM

*According to Steven C. Smith's biography of the composer, A Heart at Fire's Center, Herrmann asked Christopher Palmer "to adapt an existing Herrmann piece for the purpose, since his own skill in writing jazz was limited. Palmer took the first four bars of the soprano solo 'As the Wind Bloweth' from The King of Schnorrers [Herrmann's 1968 musical comedy], then continued the melody line in a piece he titled 'So Close to Me Blues.'"

Arista Rights a Wrong by John Bender

Taxi Driver ★★★★★

BERNARD HERRMANN

Arista 07822-19005-2 • 18 tracks • 61:33

There are a handful of composers whose style is unmistakable: John Barry, Maurice Jarre, Vangelis, Akira Ifukube. It would be difficult to mistake any of their work for that of another artist. Bernard Herrmann possessed such an intensely personal mode of musical expression. His cinematically direct and classically precise brand of monolithic purity provided all of his films with a thick-boned infrastructure of emotional and poetic resonance. The consistent excellence of Herrmann's body of work demands his inclusion in any worthwhile listing of the top ten greatest film composers. More than this, his *Psycho* (1960) and/or *Obsession* (1975) are to be found, somewhere, on any hypothetical listing of the top ten greatest film scores.

Following the debacle of Hitchcock and Herrmann over *Torn Curtain* in 1965, the composer didn't interact with the American entertainment industry for a decade. Our loss, to be sure. What brought the Maestro back to the land of bilk and money was the musical quandary Brian De Palma found himself with while in post-production on *Sisters* (1973). The director couldn't aesthetically resolve the film's murder scenes—that is until Paul Hirsch (editor) took it upon himself to track the film with Herrmann's music from *Psycho*'s murder sequences. Bingo—Benny gets a phone call!

A Hero's Welcome

Following *Sisters*, Herrmann was quickly in vogue again. The great artist suddenly found himself being courted by the successful young turks of mid-'70s Hollywood. Actually, Martin Scorsese can be credited with being ahead of the pack on this one. Sometime during the late '60s he attended a Parisian screening of Truffaut's *The Bride Wore Black* and Hitchcock's *Marnie*. The event was enough to burn the full significance of Herrmann's potential into his consciousness. Out of respect for synchronicity it must be mentioned that Herrmann, at some point, had bothered to catch a screening of Scorsese's 1973 *Mean Streets*, and he liked it. Later, when the director humbly approached him about scoring *Taxi Driver*, Herrmann agreed. The notoriously gruff and intimidating composer/conductor didn't respond with an immediate affirmative, he had to first let the "kid" know who was boss. As Scorsese tells it, Herrmann's first words on the subject were something along the lines of "Oh no, I don't do things about cab drivers."

Without question *Taxi Driver* is the darkest project Herrmann ever worked on. The film is a masterful and mythical parable on the horrific process of being absorbed by the malignant socio/psychological tumor commonly referred to as New York City. (I've often imagined that it could be helpful to have citizens pass a psychiatric examination before being allowed to live in the Big Apple; the vulnerable are beyond defenselessness there.) Robert De Niro as Travis Bickle manufactures a breathtakingly targeted portrayal of abject alienation and disenfranchisement. Herrmann's music, an obsidian force unto itself, always seems to be present, pushing Bickle further along towards, and ultimately past, the

final border of restraining circumspection and logic. The soundtrack is not merely a supportive element; Herrmann bit off a larger chunk and provided an aggressive and overt accelerant to the film's humid

and claustrophobic energies. At the time of *Taxi Driver*'s release, a few ignorant critics mistook this form of proactive scoring as being of "the old school," and therefore inappropriate for a modern production. I suppose it didn't matter to them that this is precisely what Scorsese had hired Herrmann to deliver—a musical element that would tenaciously hold its ground alongside of *Taxi Driver*'s intense performances and screenplay.

Arista's new CD opens with Herrmann's main titles track, the music we hear as Bickle's yellow cab slowly and ominously materializes out of sewer gas and street steam. The two-minute track boils over like a black sunrise in hell. The score only has three principal motifs, the most obvious being the main theme. This haunting romantic jazz anthem for saxophone and orchestra has become, over the years, a cultural icon. It epitomizes not just Bickle's loneliness, but also his fragile self-image as an honorable loner who has been sadly fated to wander through the filth of a 20th century Gomorrah. The other two motifs, actually subtle variations on each other and the *Taxi Driver* piece, are "Betsy's Theme" and "God's Lonely Man." The latter doesn't even qualify as a theme per se, but rather is a rumbling percussive structure with which Herrmann fleshes out the bulk of his conceptual slate, an agenda best described as "violent inevitability."

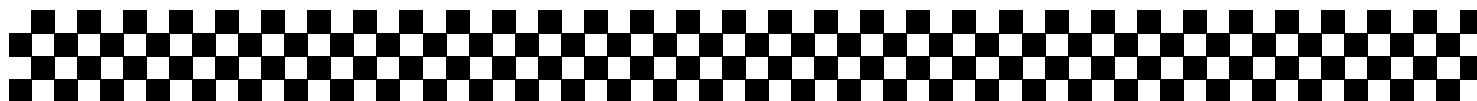
Alternate Endings

Interestingly, the CD offers for comparison the film's two alternate end themes: track 13, "God's Lonely Man," is the unequivocal resolution Herrmann recorded. Track 11, "End Credits," is the variation imposed after Herrmann's death (December 24, 1975). Perhaps Martin Scorsese felt it was more in keeping with the overall demeanor of the film to have its last few frames backed by the familiar strains of Herrmann's three-note "madness" metaphor from *Psycho*.

The original *Taxi Driver* soundtrack LP was an aesthetic miscalculation. Now that all of Herrmann's music is preserved—free of dialogue—Dave Blume's old LP arrangements (presented as bonus tracks) no longer seem an insult. In fact, I currently feel free to appreciate his expansion of "Betsy's Theme."

Arista's packaging features a fold-out booklet, smartly collaged Travis Bickle photographs, new liner notes by Martin Scorsese, recording session slates, and a transcription of the narration from "Diary of a Taxi Driver" (also retained as a bonus track). It's taken over 20 years for this score to get the treatment it has always deserved. It was worth the wait. More importantly, I think Benny would be pleased.

FSM



Bruce Broughton poses an insurmountable challenge in the second half of our Broughton Buyer's Guide, by scoring so many TV movies that it's just about impossible to experience them all (not to mention find them on CD).

The '80s saw Broughton creating some of his most memorable works—*Silverado* and *Young Sherlock Holmes*—while the early part of the decade and the hedonistic '70s show Broughton as an industrious, Protean talent lending his skills to countless television series episodes, among them the show that would break things wide open for the composer: *Dallas*.

As with our John Williams buyers guide (Vol. 3, No. 1, 2 and 4) and part one of this Broughton guide (Vol. 3 No. 5), the following 1-4 ratings should *not* be read like our normal 1-5 "Score" reviews, but as evaluations of Broughton's scores in the context of one another:

- A must-have. One of Broughton's finest that belongs in every soundtrack listener's collection.
- Highly recommended. A strong, solid score with noteworthy moments, and an album out of which you'll get a great deal of replay mileage.
- Recommended with some reservations. Mostly of interest to Broughton buffs.
- Probably not even Bruce remembers it.

Many of Broughton's scores have not been released on CD. We have included these without ratings but with short, mocking descriptions of the movies—so that Broughton fans can be aware of everything he's done. For the television projects, Broughton did *not* write the theme songs to these shows! Rather, he contributed episodic underscores.

THE RESCUERS DOWN UNDER (1990) ●●●

Disney 60613-2. 14 tracks - 34:40

Broughton scored this Disney-animated film in 1990; the CD was deleted after a few months, resulting in a sought-after collectors' item. *The Rescuers Down Under* is by far the most musically tangible and coherent listen of his rarer scores, at times downright exhilarating. The main theme ("Cody's Flight") is buoyant and soaring, while the busier cues feature a lot of ethnic percussion effects. Problems arise only in the annoying Mickey-Mouse cues, with Broughton too caught up in relaying an atmosphere of spirited adventure. The overly bucolic cues of the score ("At the Restaurant," "Frank's Out!") tend to clash with the more sustained ones, causing an uncomfortable dichotomy. *The Rescuers Down Under* is historically interesting as the sole animated feature that Broughton has scored.

—Jason Comerford

BETSY'S WEDDING (1990)

Alan Alda's take on *Father of the Bride*, as he prepares for the wedding of his daughter (Molly Ringwald).

THE OLD MAN AND THE SEA (TV) (1990) ●●

Intrada MAF-6008D. 19 tracks - 46:27

Broughton's score to the 1990 TV-movie starring Anthony Quinn can't match Dimitri Tiomkin's expressive music for the original 1955 filming of the Hemingway novel, or even Jerry Goldsmith's gorgeous score to Franklin Schaffner's *Islands in the Stream*. Still, Broughton delivers a great guitar theme that, miracu-

BETWEEN

TWO
WORLDS

lously, doesn't become tiresome. What fails is the orchestrations; Broughton's adherence to scoring for guitar and flute gets monotonous by the fourth or fifth cue. More interesting is the contrast of ambient Caribbean effects with pastoral-style chordal writing for strings ("Santiago Takes Off," "The Couple"), pure Debussy at times. Also noteworthy are the less melodic cues like "The Fish" and "First Blood," which contain the hallmarks of Broughton's dark, intense action/suspense writing. —J.C.

TINY TOON ADVENTURES (1990) TV series

Broughton wrote the theme song and multiple episode scores for Steven Spielberg's successful syndicated animated series, starring the offspring of famous Warner Bros. cartoon characters.

ROLLERCOASTER RABBIT (1990)

An animated Roger Rabbit short, exhibited theatrically.

NARROW MARGIN (1990)

Broughton's second film for Peter Hyams took the "encounter on a passenger train" vignette from *North by Northwest* and blew it up into a full-length movie, with former hardest-working-man-in-show-business Gene Hackman.

SORRY, WRONG NUMBER (1989)

TV movie

Loni Anderson is stalked by a psychopath in this made-for-television thriller.

JACKNIFE (1989)

Robert De Niro, Kathy Baker and Ed Harris sort out relationship problems that trace their origins back to the Vietnam war.

MOONWALKER (1988) ●●●

Michael Jackson's violent special-effects extravaganza is a vanity film that makes Kevin Costner's *The Postman* look like Kubrick. When kids in some nebulous future are slapped around by brutal drug-pushing villain Joe Pesci, Jackson comes to the rescue, first as a chromed CGI robot, and later transforming into a gleaming spaceship that blasts the cackling Pesci into smithereens. Sadly, this transformation proved to be beyond even the capabilities of Jackson's plastic surgeon. Given the ultra-'80s, overblown spectacle, Broughton's score (excerpted

in an exciting suite by Erich Kunzel and the Cincinnati Pops on their album *Fantastic Journey*, Telarc CD-80231) comes off quite well, with some supercharged orchestrations and a sweeping, Disneyesque finale that almost sells Jackson's lilting con-job.

—Jeff Bond

THE PRESIDIO (1988)

After dumping Jerry Goldsmith due to his dissatisfaction with the terrific *Outland* score and briefly employing paranoia specialist Michael Small (*The Star Chamber*) and a couple of pop artists (Udi Harpaz and Rod Temperton on *Running Scared*), writer/director Peter Hyams settled (briefly) on Bruce Broughton as his composer of choice.

Sadly, he has yet to settle on a writer of choice other than himself. *The Presidio* featured Sean Connery and Mark Harmon investigating a murder on a military base. —J.B.

LAST RITES (1988)

Not since *Monsignor* has a priest gotten himself into so much trouble, as Tom Berenger plays a New York clergyman with Mafia ties who uses the Church to protect the mistress of a murdered Mafia Don hunted by mob button men. A very strange theatrical thriller from the creator of the TV-series *Magnum P.I.* —J.B.

THE RESCUE (1988)

In this Italian-made thriller, U.S. Navy Seals

The Early Days at CBS

Homescreen Bound: Bruce's Incredible Journey

During a recent discussion with composer Bruce Broughton on his *Lost in Space* score (Vol. 3, No. 4), we stumbled upon the topic of his early days toiling as a "cue picker" for the CBS television network. Things went something like this...

"I started at CBS and my title was Assistant Music Supervisor, which was basically a cue-picker," Broughton recalled. "We used to select cues for the shows that CBS produced. I worked on things like *Wild Wild West*, *Hawaii 5-O*, *Gunsmoke*, *He and She*, old comedies and so forth. And then from that I was able to start writing cues. The first episode I had entirely to myself was *Hawaii 5-O*, because I had worked on the show as an assistant cue selector. I had done cues for lots of other shows like *Gunsmoke* and *Hawaii 5-O* and then eventually got to do my own episodes." Broughton wrote music for several episodes at CBS while he was a music supervisor, then eventually became manager of the music department. He was in line to be director of music, but by that time had grown tired of his administrative duties and left to freelance purely as a

composer.

"The first recording I ever did for a series was for a show called *Men at Law*, also known as *Storefront Lawyers*, that lasted only for a season in 1970 or 1971," Broughton points out. "I wrote two cues for that, then I did a few cues for *Hawaii 5-O*, then I did a partial score for a *Gunsmoke*, and over several years I was doing just these little partial cues." One of Broughton's fellow composers at that time was Jerrold Immel, who went on to write the theme and many episode scores to *Dallas*. "Jerry was the copyist and I was the music supervisor/manager. Jerry left copying to become a composer; he went freelance before I did. He was the hero on *Gunsmoke* for a long time and then followed all those people into *Dallas* and *How the West Was Won*. By the time I left, I started working on those shows as well, because we all knew the same guys." Broughton's predecessors in the CBS music department had been people like Jerry Goldsmith, Fred Steiner, Lalo Schiffrin and Bernard Herrmann.

One of the shows for which Broughton wrote consistently

edgy, suspenseful orchestral scores was Jack Klugman's medical drama *Quincy*, as well as several Quinn Martin productions. Like many veteran television composers, Broughton suffers the curse of rarely being able to remember what he wrote for so many TV series. "It's funny, a couple of years ago I was working on something in the afternoon and I turned on the TV just to give my brain a rest," Broughton remembers. "And there was an episode of *Barnaby Jones* on. And I thought, 'Oh, I did a couple of these.' I think I wrote exactly two episodes. So I was watching this show and listening to the music and after about five or ten minutes I thought, I think I did this show. But I couldn't remember, and there was nothing in the music that gave me away because I don't write like that anymore. And finally I realized, this is my show! So I started listening to it and I thought hey, this is a pretty good score! It was like someone else had done it."

With his tenure on several western series including *Gunsmoke*, *How the West Was Won* and *The Blue and the Gray*, Broughton was fully prepared to

have to be rescued from enemy capture by their own kids because our two-faced government has to maintain plausible deniability.

BIG SHOTS (1987)

Inexperienced white kid meets streetwise black kid; hijinks ensue.

CROSS MY HEART (1987)

Martin Short somehow finagles a date with the stunning Annette O'Toole, but the two neurotic singles turn the evening into complete disaster.

HARRY AND THE HENDERSONS (1987) ●●●

MCA 6208 (LP only)

Harry and the Hendersons is a surprising

treat, seeing as William Dear's *E.T.*-squared movie was cloyingly sweet enough to knock off a diabetic. *Harry* features a sprightly main title theme for strings that's one of the canniest nods to classical composers yet. At once pastoral and infectious, it gives the film's awash-in-sentiment nature a cunningly twisted feel. *Harry and the Hendersons* is preferable to other, later comedy scores in the Broughton oeuvre (like *Baby's Day Out*, *For Love or Money*, and *Stay Tuned*), because it doesn't wear its clichés on its sleeve. The score gets a lot of mileage out of the string section, greatly reducing the comic energy that Broughton typically gets out of his brass and woodwinds.

—J.C.

THE MONSTER SQUAD (1987) ●●●●

Count Dracula launches an evil plot involving the Wolf Man, the Frankenstein Monster and the Gill Man... and they would have gotten away with it, too, if it weren't for those meddling kids! Broughton's score to Fred Dekker's well-crafted paean to the Universal monsters of the '40s is terrific. While the movie features children as its protagonists, Broughton never writes down to that audience, nor does he compose a pastiche of '40s horror effects. Instead, he treats the subject matter in deadly earnest: choppy string and brass rhythms, insinuating, deliciously spine-chilling suspense cues, rousing action set-pieces and hair-raising choral work; only at the triumphant conclu-

do a western feature score when he won the assignment of scoring Lawrence Kasdan's *Silverado* in 1985. "The only thing I can say about *Gunsmoke* is that between *How the West Was Won* and that—I did a lot of *How the West Was Won*, which was like doing a movie a week—and then I did *The Blue and the Gray*, so by the time I got to *Silverado*, it was like, oh, I've been there, done that. It wasn't like, 'Oh my God, I've never done a western before.' That 19th century stuff I've got down."

Broughton's television experience has given him a unique perspective on scoring for both TV and film, and he downplays the idea that standards have dropped in either medium. "It's a pendulum; it goes back and forth," he explains. "At the time I was at CBS there were times when movie music became so dull, and people like Jerry Goldsmith couldn't get arrested. That's when he went back into television and did TV movies and *The Waltons*, and he did those with 15 players, and he would do them great because he was still Jerry Goldsmith. There was no work for him in features. Then the features opened up and he goes back into features. Next thing you know, features are sort of like they were five years before except there's a twist: now they're using synths or now they're using rock bands or they're using artists or some-



Broughton graduated to composing via TV shows like *Dallas*

thing. Now they're big, now they're small, whatever—it always goes back and forth because they always get tired of whatever the fad is at the moment."

Broughton feels that each successive phase of music simply incorporates toned down versions of the popular fads of their predecessors. "It's kind of like the evolution of music: we're into a period right now of big orchestra scoring, and what we've brought to it this time is a bunch of synth stuff and digital processing that wasn't possible five years ago. I would expect that after a while all this stuff will go away and then it will come back with some new twist on it. It's like evolution—you have life but it doesn't always exist as dinosaurs. You have to watch out for that little ferret underneath the dinosaurs' feet because after the big dinosaur's done the ferret's going to be able

to take over."

One example of a composer who's successfully adapted to changing styles, in Broughton's view, is the aforementioned Goldsmith. "I've noticed that Jerry's style has changed over the years. There was a time when his scores were extremely note-y and extremely complex, whereas now they tend to be much more straightforward, and he's devised ways of doing things differently than the way he would have worked ten years ago. Mainly because I think what he did ten years ago would not have been so acceptable to people today. And there are times when he'll just go for it. It just comes down to what the people want."

Noting that his *Lost in Space* score wasn't given a comprehensive presentation on the TVT soundtrack CD, Broughton doubted that he'd rectify the situation with a promotional

album of his own. "These promo albums are sort of unfair," he explains. "*Baby's Day Out* was a commercial album that never got produced. I had a ton of these things. I split them with the director; I had a ton of them, he had a ton of them, Fox had a ton of them. Somehow... I sort of know how, but they wound up getting sold for enormous amounts of money, which neither I nor any musician benefits from. It does get your music out; I use that stuff on my phone answering hold service."

One score Broughton is hopeful will receive a more serious listening is the upcoming drama *One Tough Cop*. "That's me doing something else," Broughton notes. "It's a serious movie starring Billy Baldwin, a police drama and a character drama, which I like because there's not any of that kind of comedy stuff that I get associated with a lot. It's a very serious movie and I think it has some good performances. It's a low budget movie and you can't get out and show off your great orchestral effects, because it's not appropriate and they don't have the money for it. So it's a way of being able to do something that's much more intimate, darker and not so testosterone-laden as what I normally get associated with. It was done with a small string group, synths, guitar and an English horn."

FSM

sion does the score brighten up with child-like energy. This easily ranks as one of the most full-blooded and enjoyable scores of the late 1980s, as yet unreleased. —J.B.

SQUARE DANCE (1987)

Rural coming-of-age story featuring a very young Winona Ryder.

SWEET LIBERTY (1986)

A TV-style pop score with a loud, obnoxious, off-putting main theme with blaring synths and brass.

GEORGE WASHINGTON II: THE FORGING OF A NATION (1986) TV miniseries

This sounds like something Bart's class would be forced to watch on *The Simpsons*, but it's a real miniseries starring Barry Bostwick as the Man in the Powdered Wig.

THE BOY WHO COULD FLY (1986) ●●

Varèse Sarabande VCD-47279. 9 tracks - 34:41
The Boy Who Could Fly has a lot of simple melodies and gentle, "rural" colors, but can't match Broughton's other, more restrained works, like his 1996 scores to *Infinity* and *Carried Away*. The main theme is pleasant enough, but is repeated ad nau-

sive main theme, a jaunty, heroic arrangement that was born for the brass section, serves as the score's base, but there's a lot more; the warm sub-theme for the settlers ("On to Silverado") rivals anything in *Tombstone* and *True Women*. What's so intriguing about this score is that while Broughton orchestrates it in the spirit of a western (tambourines, strident brass and percussion, rich strings), he doesn't fall into the trap of western musical clichés. The composer instead leans towards his own brand of strong melodic lines and shrieking, dissonant sections for the brass and woodwinds ("The McKendrick Attack"). —J.C.

AMAZING STORIES (1985) TV series

Broughton scored the episode "Gather Ye Acorns" for Steven Spielberg's short-lived sci-fi/fantasy/horror anthology.

STORMIN' HOME (1985) TV movie

Gil Gerard stars as a gone-to-seed motocross racer trying to redeem his philandering ways with one last race.

YOUNG SHERLOCK HOLMES (1985) ●●●●

MCA S-6159 (LP only)

Broughton's first major feature showcases him at his leitmotivic best. This score is one of the most popular of the 1980s and has it all: an overall Britishness to the protagonists' themes which support the setting, thematic connection in Holmes's and Elizabeth's tunes, exotic nastiness in the villain music, swashbuckling duel cues, buoyant marches, aleatoric creepiness, and tone clusters for panic. The only misstep is the ritualistic cloning of Orff's "O Fortuna!" from *Carmina Burana* in the cult music. Everything is immaculately well-structured and balanced.

—Doug Adams

THE ICE PIRATES (1984)

Seemingly an offshoot of Broughton's work on *Buck Rogers*, this was a rambunctious sci-fi satire with Robert Urich that attempted to turn bad taste into a virtue. Broughton's score mixed electronics with the required orchestral licks.

THE COWBOY AND THE BALLERINA

(1984) TV movie

This somehow rated the talents of Christopher Lloyd and Anjelica Huston. The

title is self-explanatory.

THE FIRST OLYMPICS: ATHENS, 1896

(1984) TV movie

Another what-you-say-is-what-you-get title, with David Ogden Stiers, Louis Jordan and Angela Lansbury telling the story of America's first Olympic teams.

THE MASTER OF BALLANTRAE (1984) TV movie

Michael York takes over a role originally played by Errol Flynn in this swashbuckling remake.

PASSIONS (1984) TV movie

Joanne Woodward, Lindsay Wagner and Richard Crenna = TV movie soapland.

TWO MARRIAGES (1983) TV series

An hour-long dramatic series about two neighboring suburban families, one happy, the other unhappy.

THE PRODIGAL (1983)

Evangelist Billy Graham appeared as himself in this inspirational tale starring Ian Bannen.

COWBOY (1983) TV movie

James Brolin is "The Cowboy" in this TV movie that costars Michael Pataki as "Sheriff Grover."

M.A.D.D.: MOTHERS AGAINST DRUNK DRIVING

(1983) TV movie

Topical tale of Meredith Hartley as a mom who launches a national protest organization after losing a child to a drunk driver.

THIS GIRL FOR HIRE (1983) TV pilot

An apparent series pilot with bland actress Beth Armstrong as a female modern-day gumshoe who actually wears a trenchcoat. Harmless but impenetrably boring non-fun.

THE BLUE AND THE GRAY (1982) TV miniseries

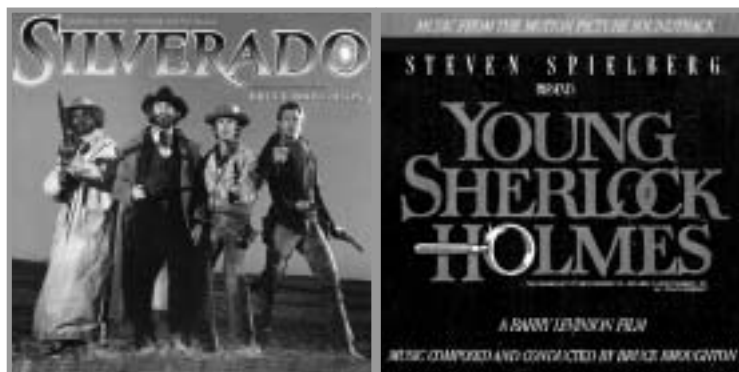
This Civil War miniseries provided Broughton with the first of many epic western/historical palettes. There was never an album, but four tracks totaling 11:08 were recorded (poorly) on the edel 2CD compilation, *Best of the West* (EDL 2657-2) in 1993.

DESPERATE LIVES (1982) TV movie

We have no idea what this is about, but viewers should be warned that Dr. Joyce Brothers is listed as a cast member.

ONE SHOE MAKES IT MURDER (1982) TV movie

Skulduggery with Angie Dickinson, Mel Ferrer and Robert Mitchum.



seam, with little variation. The busier, more strident cues ("Millie's Science Project," "Eric Agitated/Louis Defeated," "Millie and Eric Flee") start to grate. Varèse Sarabande's CD is long-out-of-print. —J.C.

THE THANKSGIVING PROMISE (1986) TV movie

Actor/director Beau Bridges got the entire Bridges clan in on this Thanksgiving tale about a youngster fattening up a turkey for the big meal.

SILVERADO (1985) ●●●●

Intrada MAF 7035D

12 tracks - 46:25

Broughton's first western film score is still his best, a rollicking western that one-ups the orchestral conventions of the genre by infusing it with freshness and energy. The expan-

THE GIRL, THE GOLD WATCH & DYNAMITE

(1981) TV movie

An even more inane comic sequel to *The Girl, the Gold Watch & Everything*, both movies follow a hapless hero's misadventures with a young woman and her time-stopping watch.

KILLJOY (1981) TV movie

Robert Culp and an early appearance by Kim Basinger in this TV-movie whodunit.

SKAG (1980) TV series

No relation to "Scab!"—the series about a picket-line crossing non-union strike replacement worker.

DESPERATE VOYAGE (1980) TV movie

TV movie with Christopher Plummer, notable for yet another appearance by perennial TV guest star Christina Belford, who was the Kate Mulgrew of her era.

THE RETURN OF FRANK CANNON

(1980) TV movie

William Conrad's obese '70s detective returns in this Quinn Martin production that proves an overweight private dick can dish out just as much whupp-ass as his more svelte competitors.

BUCK ROGERS IN THE 25TH CENTURY

(1979) TV series

Bidi-bidi-bidi. Broughton is a natural to do a big sci-fi score, as he often proved while contributing to this loathsomely cheesy relic from the late '70s which seemed to revel in its hideous vacuform-and-spandex production design.

THE PARADISE CONNECTION (1979) TV series

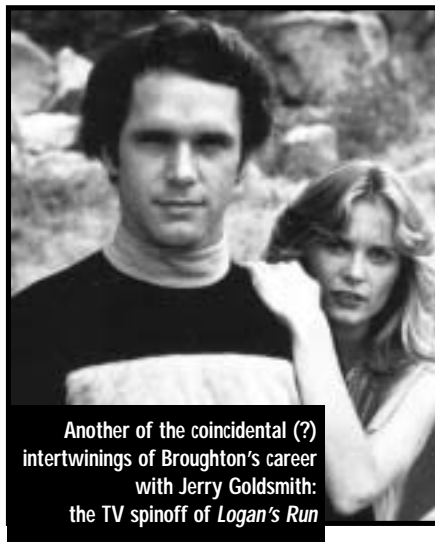
A famous trial lawyer (Buddy Ebsen) has the rotten job of searching beautiful Hawaii for his wayward son after the lad takes an ill-advised detour into drug smuggling. Seemingly an offshoot of Broughton's *Hawaii 5-O* connections...

THE RUNAWAYS (1978) TV series

One of Robert Reed's last-ditch attempts to live down the embarrassing legacy of *The Brady Bunch*, *The Runaways* did Reed the ultimate indignity of replacing him as the series lead when the show was removed from NBC's fall '78 schedule and retooled for a spring '79 run with new lead Alan Feinstein.

DALLAS (1978) TV series

The TV phenomenon of the early '80s now serves as a source of nostalgia for social conservatives hooked on the Nashville Network. While Jerrold Immel provided



Another of the coincidental (?) intertwining of Broughton's career with Jerry Goldsmith: the TV spinoff of *Logan's Run*

the show's Copland-by-way-of-*Saturday-Night-Fever* theme, Broughton scored many of the episodes and garnered several Emmy awards in the process, establishing a winning western style that led to his first theatrical score, *Silverado*.

HOW THE WEST WAS WON (1978) TV series

Broughton scored most of this sprawling, ambitious series which aired in a number of different formats over its year-long run. James Arness picked up his career where *Gunsmoke* left off, playing former cavalry scout Zeb Macahan, head of the Macahan clan whose lives are followed by the series.

THE OREGON TRAIL (1977) TV series

Broughton flexed his western muscles in this show about wagon party settlers exploring the West in 1842. Despite the team-up of two great, underrated B-movie actors (Rod Taylor and Charles Napier), this one folded after six episodes.

THE ANDROS TARGETS (1977) TV series

A mid-season replacement series about investigative reporters working for a New York journal. With leading man James Sutorius as Mike Andros, how could this one go wrong? The show lasted an astonishing six months.

LOGAN'S RUN (1977) TV Series

Michael Anderson's film trivialized the William F. Nolan/George Clayton Johnson novel, then this TV series trivialized the movie, replacing Michael York and Jenny Agutter with Gregory Harrison and Heather Menzies and tossing a cute, pre-Data android into the mix.

QUINCY (1976) TV Series

Jack Klugman portrayed the rumpled corner Quincy, who incongruously managed to

score with dozens of fabulous babes despite his homely mug and unappealing career choice. Broughton supplied a number of striking scores in the Jerry Goldsmith mold for this series with lots of percussion effects, low-end piano and dead-serious suspense string writing.

SPENCER'S PILOTS (1976) TV series

Grizzled veteran actor Gene Evans played grizzled veteran pilot Spencer Parish in this short-lived adventure series about good-looking charter pilots. Just imagine the possibilities! The show was canceled after a two-month network run.

THREE FOR THE ROAD (1975) TV series

Alex Rocco played a photographer who toured the U.S. in a camper along with his two *Tiger Beat*-friendly sons, played by inveterate mumbler Vince Van Patten and teen heartthrob Leif Garrett. The result? Two months of picaresque adventures before the series was canceled in November 1975.

KHAN! (1975) TV series

No, it's not the adventures of Ricardo Montalban in his *Star Trek II* fright wig; this was a short-lived detective series starring *Hawaii 5-O* (and *Manchurian Candidate*) villain Khigh Deigh.

DIRTY SALLY (1974) TV series

An unusual spinoff of *Gunsmoke*, *Dirty Sally* featured Jeannette Nolan as a scabrous wandering junk collector in the old West who teamed up with perennial pretty boy Dack Rambo. On reflection, this was probably the first television series about the homeless, but America wasn't interested and the show was quickly canceled.

POLICE WOMAN (1974) TV series

Angie Dickinson teamed with Earl Holliman for this cop show about an undercover cop named Pepper Anderson (Dickinson).

BARNABY JONES (1973) TV series

Produced during the briefly popular "handicapped detective" craze of the early '70s: William Conrad's Cannon was immensely overweight, James Franciscus's Longstreet was blind, Raymond Burr's Ironside was confined to a wheelchair... Barnaby Jones's (Buddy Ebsen) handicap was his advanced age, as former hoofer Ebsen was deep into his 60's when he started this series.

Broughton also selected library cues—and began writing himself—on CBS shows of the late 1960s and early 1970s such as *The Wild Wild West*, *Gunsmoke* and *Hawaii 5-O*. See sidebar for more information. FSM

men AND women



The BMI "family" gathers onstage for one more bow



Big Winners Danny Elfman (*Good Will Hunting*, *Men in Black*, *Flubber* and *The Simpsons*) and Alan Menken (*Hercules*, et al.)

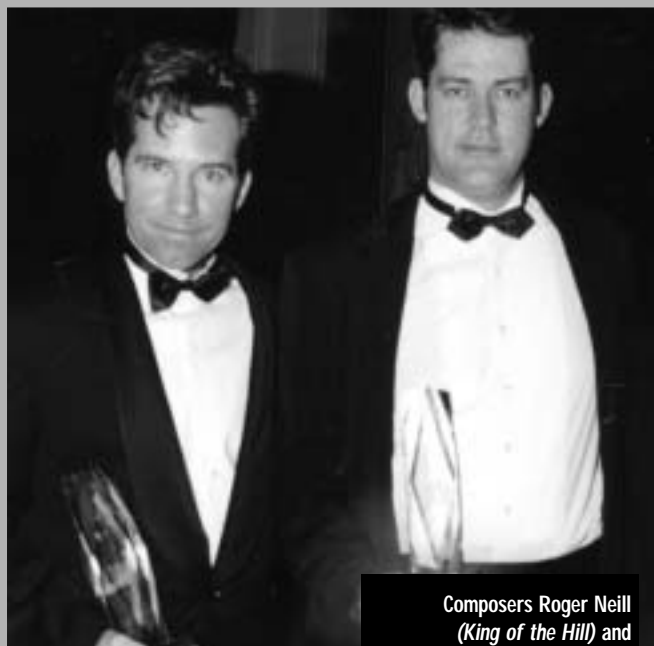
The Annual BMI Film and Television Awards were held at the Regent Beverly Wilshire in Los Angeles on May 13, 1998.

The performing rights organization honored the composers and songwriters of the top-grossing movies and top-rated network television shows of the year—over 60 awards in all.

BMI

BLACK

BMI's BIG NIGHT



Composers Roger Neill
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Graeme Revell (*The Saint*)



Rick Riccobono, BMI
and composer Randy Edelman
(*Anaconda*)



Composers Lalo Schifrin (*Money Talks*),
Stewart Copeland (*Good Burger*),
David Arnold (*Tomorrow Never Dies*)



Menken (with Frances Preston,
President and CEO BMI) was
presented with the
Richard Kirk Award for
Outstanding Career Achievement



Doreen Ringer-Ross (Ass't VP
Film & TV Relations BMI) with
composers Trevor Rabin and
Mark Mancina (*Con Air*)

my song will go on

ASCAP's AWARDS



Composers Mark Snow
(*The X-Files*) and lyricist David
Zippel (*Hercules*) with ASCAP
VP Nancy Knutsen



Composer Jonathan Wolff (*Seinfeld*);
songwriter/producer Patrice Rushen (*Men in Black*);
ASCAP President and Chairman Marilyn Bergman;
composer Marc Shaiman (*George of the Jungle*)



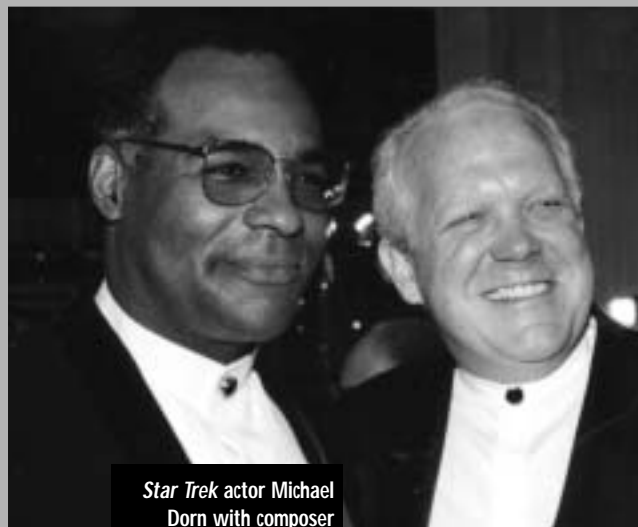
Warner/Chappel's Brad Rosenberger
with Dianne Warren (*Space Jam &
Con Air*); publisher Doreen Dorion and
ASCAP's Assistant VP Jeanie Weems

The Annual ASCAP
Film and Television
Music Awards were
held at the Beverly
Hilton Hotel in Beverly
Hills on April 28, 1998.
The organization hon-
ored the composers
and songwriters of
last year's most
popular movies and
presented the
Henry Mancini Award
for lifetime musical
achievement.

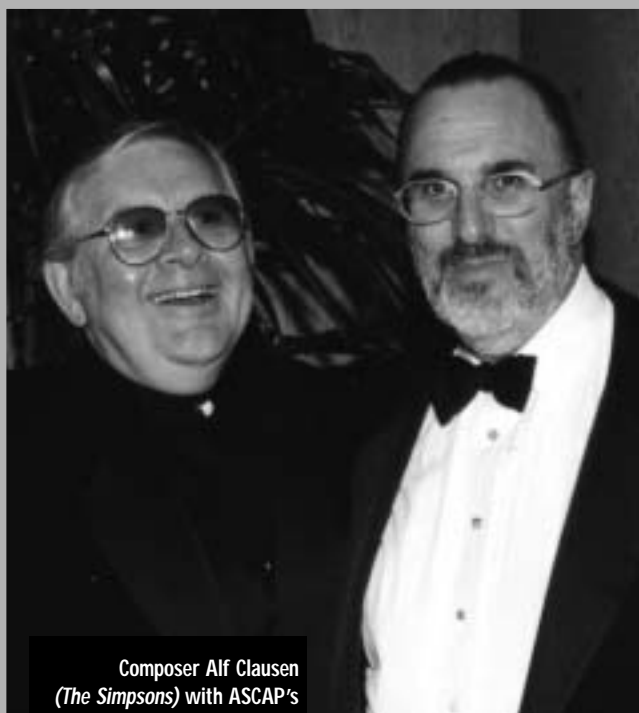
PHOTOGRAPHS BY LESTER COHEN



Henry Mancini Award winner
Michel Legrand with
Jook Joiner Quincy Jones



Star Trek actor Michael
Dorn with composer
Dennis McCarthy



Composer Alf Clausen
(*The Simpsons*) with ASCAP's
CEO John LoFrumento



Directors Norman Jewison
and Sydney Pollack with
Ginny Mancini



ASCAP Senior Vice President
Todd Brabec with composer
John Powell (*Face/Off*)



SCORE

REVIEWS
OF CURRENT
RELEASES
ON CD

RATINGS

Best	★★★★★
Really Good	★★★★
Average	★★★
Weak	★★
Worst	★

The Mask of Zorro ★★★★★

JAMES HORNER

Sony Classical SK 60627

13 tracks - 74:48

The one summer action extravaganza of '98 that doesn't consist chiefly of machine-gun blasts, punches and explosions also offers one of the few James Horner scores in recent memory which isn't a catalog of his Greatest Hits from previous efforts. Happily, Horner also eschews his recent, publicly approved Enya-influenced *Titanic* style for this period swashbuckler, diving in headfirst into a fully written adventure score which finds flamenco dancing as its inspiration.

While matching swordplay and

excused as stylisms. Horner's own "ondes martenot" of an instrumental fetish, the shakuhachi flute, runs through several cues, and there's a hint of his *Aliens* opening in "The Mine" and "Stealing the Map" (although this later develops into a terrific action cue).

The final power ballad duet, "I Want to Spend My Lifetime Loving You" with Marc Anthony and Tina Arena (lyrics by Will Jennings) probably won't banish anyone's memories of "My Heart Will Go On" (sadly enough), and the orchestral performance seems to lack a bit of punch for an action epic, but overall this is a refreshing score from Horner and a reminder of why people get excited by his music in the first place.

—Jeff Bond



flamenco isn't exactly a stunning association, it's certainly original for the comic book exploits of Zorro and it lends this score its own effusive integrity. Horner's Zorro theme is a catchy, classical-sounding Spanish-styled melody for brass, and the flamenco approach (and the film's period setting) seems to have inspired the composer to do a lot more complex writing than he's done on action films in recent years, with a great deal of darting up and down the scale against clicking, toe-tapping percussion. Rather than any straight re-use of earlier material, the score seems to offer mere echoes of previous effects and melodies which can be

Saving Private Ryan ★★★★★ 1/2

JOHN WILLIAMS

Dreamworks DRMD-A-50046

10 tracks - 64:12

Lately John Williams seems to be a victim of the high expectations that arise whenever an upcoming "John Williams score" is discussed. After the Wagnerian operas of the *Star Wars* epics, the bloated showmanship of something like *Hook* or even the rich comic stylings of a *Home Alone*, listeners have become accustomed to Williams scores being large-scale, heightened orchestral showpieces, and while an occasional *Stanley and Iris* can slip under the radar, Williams usually obliges the popular desire that he sound like John Williams.

Given that, last year's *The Lost World* was an under-performer in the Williams action category, while *Amistad*, with its token "celebrate Africa" anthem and forgettable underscore, barely registered. While *Saving Private Ryan* has more to offer

than *Amistad* melodically, it's even more low key and subtle. Most of Williams's score consists of development of his moving, underplayed "Hymn to the Fallen" chorale, written mostly for strings and choir in its full end credits rendition, and performed by strings and brass elsewhere. (Oddly, in his liner notes Steven Spielberg states that the "Hymn" never plays during the action of the film, although the score is clearly based around it—it's the choir that doesn't appear within the body of the score.)

This is as far from a traditional "war" theme as you're likely to get (it bears comparison to some of Ennio Morricone's haunting lyrical melodies), and as Spielberg notes, Williams doesn't score the movie's harrowing battle sequences so much as the soul-searching that occurs among the troops involved before and after them. When you're reading track titles like "Approaching the Enemy" and "The Last Battle," you can be forgiven for tugging on your forelock with bewilderment that there isn't more of a martial feel to the score, although "Defense Preparations" does build suspense with a continuing, staccato presence from low strings, grumbling low woodwind phrases and brass as well as snares and cymbals.

One of the few hints of the old John Williams comes late in the game, near the end of "High School Teacher." It's just a few

seconds of grunting, hesitant strings and harp phrases, but it makes the listener sit up and take notice. The repetition of the "Hymn to the Fallen" (which both opens and closes the CD) is almost essential to provide some sort of structure to the album. This is not to suggest that Williams hasn't done his job or that the album is without merit; some of it is quite beautiful and the lack of strident passages will probably make this more palatable to the casual listener than something like *Patton* might be—as well as a noble approach to a World War II epic. But at 65 minutes, you might need an alarm clock to get through this thing.

—Jeff Bond

The Horse Whisperer ★★★★★

THOMAS NEWMAN

Hollywood HR-62137-2

28 tracks - 57:56

Few film genres offer the composer so many opportunities for pure expression as the human drama. And whether it's a delicately placed piano chord amidst a continuous breath of electronics (as in *The Horse Whisperer's* opening "There Was Snow"), or an emotional but never-contrived melody for strings which can swell with the best of them (as in *Less Than Zero*, *Men Don't Leave*, *Scent of a Woman*, *Oscar and Lucinda*, and the wonderful *Shawshank Redemption*, an obvious inspiration for this newest work), few composers are able to touch Thomas Newman in cutting to the heart of the genre.

The Horse Whisperer is a well-produced album which presents a full hour's worth of Newman's score (a companion CD from MCA features country music from the film). The score opens with a one-off theme, "Angus," for acoustic and slide guitars, bass and solo violin, placing the film in a coun-



try/ranch environment which is reflected in several other cues ("Pilgrim's Progress," "Lazy J"). The mood created by these examples is upbeat and free (none more so than "The Rhythm of the Horse" with its swinging, looped tambourine phrase), which acts as a nice contrast to the rest of the score, which is subtle and low-key. Atmospherics such as "Hooking On" and "Hooves" barely raise above a whisper, whilst "Tunnel" and the crucial "Accident" underscore the film's dramatic

moments more with rumbling sound effects than "music."

The beauty of the score is in its two main thematic ideas, neither one overused and both handled skillfully as to sound affectingly fresh with each hearing. The main theme is first introduced in "Double Divide" as a restrained but nevertheless Coplandesque horn solo over string chords—it doesn't last long, as Newman's trademark woodwinds lead the strings into their own nostalgic melody. Longer statements of the

theme culminate in the score's finale, "The Vast Continent"; however, it is a second theme for "Grace," achingly simple, which captures the heart and the spirit of Redford's film. A plaintive piano solo opens the cue, growing more elaborate until strings and woodwinds take over, leaving the piano line to flow gently underneath in perfect rhythm and harmony. The imagery is wonderful—you can just see the horse galloping through an open field somewhere.

Never a clone of *Shawshank* (despite the similarities), Thomas Newman's exquisite score for *The Horse Whisperer* is simply way up there with it.

—James Tornaiainen

A Perfect Murder ★★★

JAMES NEWTON HOWARD
Varèse Sarabande VSD-5946
11 tracks - 30:24

Michael Douglas's latest opportunity to play a well-
(continued on page 42)

Nothing Could Be Finer

(Than to listen to some Steiner—in the mor-r-ning)

Reviews by Tom DeMary

Treasure of the Sierra Madre/ The Charge of the Light Brigade ★★

Centaur CRC 2367 • 7 tracks - 66:01

One must give credit to conductor Barry Kolman and the Slovak State Philharmonic Orchestra for attempting these difficult scores, but the recorded results are disappointing. This album is neither a faithful reconstruction nor an interesting alternative to the excellent existing recordings of these scores: Charles Gerhardt's 8-minute suite of *Treasure* (on RCA's *Casablanca: Classic Scores for Humphrey Bogart*) and the rendition of *Charge* on Marco Polo's *Historical Romances*.

Treasure of the Sierra Madre (1948) could certainly use a more complete recording—it's a memorable score to a popular film. The opening fanfare is here is acceptable, but the mid-section, with its complex rhythm and counterpoint, seems sloppy and lethargic. Steiner's musical sounds for the wind and lust for gold are quite memorable in the film, and they just don't have the same feel in this recording. The mandolins are missing from "The Letter," robbing that section of its nostalgic tone; the result is a sameness to the music, when there should be dynamic contrasts.

The Marco Polo suite of *Charge of the Light Brigade*

(1936) contained the grand march, the waltz, and the battle music, making it more varied than this recording, which devotes 28 minutes to "Massacre" and "The Charge." Additionally, the orchestral sound balance suffers considerably here, as the drums and cymbals usually swamp the sound of the rest of the orchestra. The Marco Polo version captures the various textures and dynamic range of the music much better.

This new Centaur album does extend the lure of some previously unrecorded music, but it is not played well enough to hold the listener's interest. The album is attractively packaged like a classical CD, and will likely be found in the classical music section. Two pages of the booklet feature a good Steiner bio, but there is little discussion of this music, and there are no photos or film-related artwork.

The Flame and the Arrow: Classic Film Music of Max Steiner ★★★

Scannán Film Classics SFC 1502
24 tracks - 60:18

This is a pleasant and well-played collection of Max Steiner's music, with the City of Prague Philharmonic (conducted by Kenneth Alwyn) performing selections from *Spencer's Mountain*, *The Flame and the Arrow*, *Mildred Pierce*, *Ice Palace*, *Life with Father*, *Now*



Voyager, *The FBI Story*, *Sergeant York*, *The Hanging Tree*, *Parrish* and *Johnny Belinda*. Little of it has been previously available on CD (or even LP), and some of the music has not been previously heard at all, having been cut from the films. The films represented cover genres from comedy to drama to both light-hearted and serious adventure. The suites (7-10 minutes long) can hardly scratch the surface of Steiner's elaborate scores for any particular film, but as a "sampler" is very good.

The title film, *The Flame and the Arrow* (1950), preceded *The Crimson Pirate* with its tongue-in-cheek attitude and Burt Lancaster's comic acrobatics. Steiner's music, however, plays to the underlying adventure and romance. Mandolins galore and bright orchestrations give this music a memorable sound. There's a good battle piece, too. (Steiner's original is soon to be released on a full CD from the Brigham Young Archives.)

Ice Palace (1960) was a more traditional action melodrama, with an exciting dog-sled chase cue, two romantic themes, and an anthem for Alaska. There's also folksy Americana (1941's *Sergeant York*) and expansive

Americana (1963's *Spencer's Mountain*—the original "Waltons" story), the patriotic *FBI Story* (1959), etc. Too many tunes, too little space. The music presented is varied in mood and style, but the CD plays well as an extended suite. The overall impression is that of an upbeat stream of melody, distinctively orchestrated and vividly recorded. The performance (and reconstructions) convey Steiner's warmth without the "schmaltz."

The film titles are not the familiar Steiner warhorses, which should allow the new listener to relax, and enjoy the music on its own merits, without being intimidated by the reputation of the films. It's an excellent introduction to Steiner, and for the initiated, a welcome hour of new renditions.

The booklet contains a six-page bio of Steiner with many photos, and a page for each of the films represented. There's a

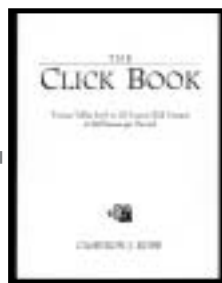


b/w poster reproduction for each title, with more commentary on the films than the music. With this sampler approach, however, the music speaks well enough for itself.

FSM

books...for composers

The Click Book Comprehensive Timing Tables for Synchronizing Music to Film



Created by USC student and composer Cameron Rose Click-tempo tables for 6-0 through 32-0 frame click-tempos (6-0, 6-1, 6-2, etc.)... Each timing table covers beat 1 to beat 999 at the given click-tempo... Large, bold, easy-

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books...for music lovers

Dimitri Tiomkin: A Portrait

by Christopher Palmer, T.E. Books (out of print!)

This 1984 book by the late Christopher Palmer is the authoritative study of legendary composer Dimitri Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher and are now for sale—when they're gone, they're gone! The book is hardback, 144 pp., and divided into three sections: a biography, overview of Tiomkin in an historical perspective, and specific coverage of his major landmarks (*Lost Horizon*, *High Noon*, the Hitchcock films, *Giant*, *55 Days at Peking* and many more). Also includes a complete filmography, 41 b&w photos, and 9 color plates. Rare! **\$24.95**

Film Composers Guide

1997-1998 Fourth Edition

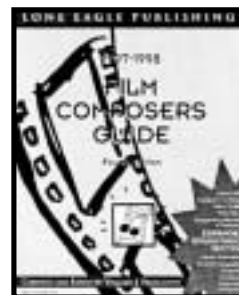
Lone Eagle Publishing, Compiled and Edited by Vincent J. Francillon

This is the ultimate resource for finding out what composers have scored what films—over 2,600 composers cross-referenced with 25,000 films! Never be puzzled again. Also contains agency contacts, Academy Award winners and nominees, record company addresses and more. 8.5" by 11", 416 pp. Regular retail price \$55; 28% off to Film Score Monthly readers: **\$39.95**

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#32, April '93 16 pp. Temp-tracking *Matinee*, SPFM '93 Conference Report, angry *Star Trek* music editorial.

*#33, May '93 12 pp. Book reviews, classical/film connection.

*#34, June '93 16 pp. Goldsmith SPFM award dinner; orchestrators & what they do, *Lost in Space*, recycled Herrmann; spotlights on Chris Young, Pinocchio, Bruce Lee film scores.

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*#40, Dec. '93 16 pp. Kraft & Redman Pt. 4; Re-recording *The Magnificent Seven* for Koch.

*#41/42/43, January/Feb./March '94 48 pp. Elliot Goldenthal, James Newton Howard, Kitano & Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby; *Star Wars* trivia/cue sheets; sexy album covers; music for westerns: '93 in review.

*#44, April '94 Joel McNeely, Poledouris (*On Deadly Ground*); SPFM Morricone tribute & photos; lots of reviews.

*#45, May '94 Randy Newman (*Maverick*), Graeme Revell (*The Crow*); Goldsmith in concert; in-depth reviews: *The Magnificent Seven* and *Schindler's List*; Instant Liner Notes, book reviews.

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*#48, August '94 Mark Mancina (*Speed*); Chuck Cirino & Peter Rotter; Richard Kraft: advice for aspiring composers; classical music in films; new CAM CDs; Cinerama LPs; bestselling CDs.

#49, September '94 Hans Zimmer (*The Lion King*), Shirley Walker; Laurence Rosenthal on the Vineyard; Salter in memoriam; classical music in films: John Williams in concert; Recordman at the flea market.

#50, October '94 Alan Silvestri (*Forrest Gump*), Mark Isham; sex & soundtrack



sales: Lalo Schiffrin in concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes.

#51, November '94 Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*Wes Craven's New Nightmare*), Lukas's mom interviewed; music of *Helmat*, *Star Trek*; promos.

#52, December '94 Eric Serra, Marc Shaiman Pt. 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Pt. 1, *StarGate* liner notes, Shostakovich Anonymous.

#53/54, January/February '95 Shaiman Pt. 2, Dennis McCarthy (*Star Trek*); Sergio Bassetti, Jean-Claude Petit & Armando Trovajoli in Valencia; Music & the Academy Awards Pt. 1; rumored LPs, quadraphonic LPs.

#55/56, March/April '95 Poledouris (*The Jungle Book*), Silvestri (*The Quick and the Dead*), Joe Lo Duca (*Evil Dead*), Oscar & Music Pt. 2, Recordman's Diary, SPFM Conference Report Pt. 2.

#57, May '95 Goldsmith in concert, Bruce Broughton on *Young Sherlock Holmes*, Miles Goodman interviewed, '94 Readers Poll, *Star Trek* overview.

#58, June '95 Michael Kamen (*Die Hard*), Royal S. Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Pt. 1.

*#59/60, July/Aug. '95 48 pp. Sex Sells Too (sexy LP covers, lots of photos), Maurice Jarre interviewed, Miklós Rózsa Remembered, History of Soundtrack Collecting Pt. 2, film music in concert pro and con.

#61, September '95 Goldenthal (*Batman Forever*), Kamen Pt. 2, Chris Lennertz (new composer), *Star Trek: The Motion*

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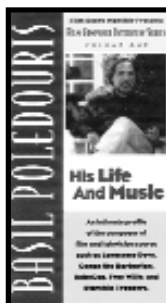


video

Basil Poledouris: His Life and Music

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Picture (analysis), classical music for soundtrack fans.

#62, October '95 Danny Elfman Pt. 1, John Ottman (*The Usual Suspects*), Robert Townson (Varèse Sarabande), Ten Most Influential Scores, Goldsmith documentary reviewed.

*#63, November '95 James Bond Special Issue! John Barry & James Bond (history/overview), Eric Serra on *GoldenEye*, essay, favorites, more. Also: History of Soundtrack Collecting Pt. 3, Davy Crockett LPs.

#64, December '95 Elfman Pt. 2 (big!), Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Soundtracks, Kamen Pt. 3, re-recording *House of Frankenstein*.

#65/66/67 January/February/March '96, 48 pp. T. Newman, Toru Takemitsu, *Robotech*, *Star Trek*, Ten Influential Composers; Philip Glass, Heitor Villa-Lobos, songs in film, best of '95, film music documentary reviews (Herrmann, Delerue, Takemitsu, "The Hollywood Sound").

#68, April '96 David Shire's *The Taking of Pelham One Two Three*, Carter Burwell (*Fargo*), gag obituaries, *Apollo 13* promo/bootleg tips.

#69, May '96 Music in *Plan 9 from Outer Space*: John Walsh's funny movie music glossary; Herrmann & Röza radio programs; Irwin Allen box set review; Bender's "Into the Dark Pool" column.

#70, June '96 Mancina (*Twister*), final desert island movie lists, Jeff Bond's summer movie column, TV's Biggest Hits book review.

#71, July '96 David Arnold (*Independence Day*), Michel Colombier, Recordman Goes to Congress, Bond's summer movie column.

#72, August '96 Ten Best Scores of '90s, T. Newman's *The Player*, *Escape from L.A.*, conductor John Mauceri, reference books, Akira Ifukube CDs.

#73, September '96 Recordman on War Film Soundtracks Pt. 1; Interview: David Schecter: Monstrous Movie Music; Ifukube CDs Pt. 2, Miles Goodman obituary.

#74, October '96 Action Scores in the '90s (intelligent analysis): Cinemusic: '96 report (Barry, Zhou Jiping); Vic Mizzy interviewed.

#75, November '96 Barry: Cinemusic Interview (very big); Recordman on War Film Soundtracks Pt. 2, Bond's review column.

#76, December '96 Interviews: Randy Edelman, Barry Pt. 2, Ry Cooder (*Last Man Standing*); Andy Dursin's laserdisc column, Lukas's reviews.

Volume Two, 1997

Jan. starts new color cover format! Issues 32-48 pp.

*Vol. 2, No. 1, Jan./Feb. '97 *Star Wars* issue: Williams interview, behind the Special Edition CDs, commentary, cue editing minutia/trivia, more. Also: Bond's review column.

Vol. 2, No. 2, Mar./Apr. '97 Alf Clausen: *The Simpsons* (big interview); promotional CDs; Congress in Valencia;



Readers Poll '96 & Andy's picks; Bender's Into the Dark Pool Pt. 2

*Vol. 2, No. 3, May '97 Michael Fine: Re-recording Röza's film noir scores; reviews: *Poltergeist*, *Mars Attacks!*, *Rosewood*, more; Lukas's & Bond's review columns.

Vol. 2, No. 4, June '97 Elfman (*Men in Black*), Promos Pt. 2, Martin Denny and Exotica, *Lady in White*, the Laserphile on DVDs, obituary: Brian May, *The Fifth Element* reviewed.

Vol. 2, No. 5, July '97 Goldenthal (*Batman & Robin*), Mancina (*Con Air*, *Speed 2*), George S. Clinton (*Austin Powers*), ASCAP & BMI award photos; Reviews: *Crash*, *Lost World*.

Vol. 2, No. 6, August '97 Schiffrin (*Money Talks*), John Powell (*Face/Off*), Shalman (*George of the Jungle*); remembering Tony Thomas; Summer movies, TV sweeps.

Vol. 2, No. 7, September '97 Zimmer vs. FSM (big interview, Peacemaker cover), Marco Beltrami (*Scream*, *Mimic*), Curtis Hanson (*L.A. Confidential*); Dursin's: Laserphile, Benders: Film Music as Fine Art, Recordman.

Vol. 2, No. 8, October '97 Poledouris (*Starship Troopers*), Shore (*Cop Land*, *The Game*), Zimmer vs. FSM Pt. 2 (interview), Alloy Orchestra (scoring silent films), Golden Age CD reviews.

Vol. 2, No. 9, November/December '97 Arnold (*Tomorrow Never Dies*), John Frizzell (*Alien Resurrection*), Neal Hefti (interview), *U-Turn & The Mephisto Waltz* (long reviews), *Razor & Tie* CDs; begins current format.

Volume Three, 1998

Expanded format! Issues 48 pp.

Vol. 3, No. 1, January '98 Williams Buyer's Guide Pt. 1 (*Star Wars* to *Amistad*), Michael Danna (*The Sweet Hereafter*), *Titanic* music supervision, readers poll, laserphile, Silvestri lecture, Rykodisc reviews.

Vol. 3, No. 2, February '98 Glass (*Kundun*), Williams Buyers Guide Pt. 2 (*The Reivers* to *Black Sunday*), David Anram (*Manchurian Candidate*), Goldsmith on Varèse, Pendulum CDs (interview & reviews), poll results, TV CDs.

Vol. 3, No. 3, March/April '98 *Titanic*/Horner essays, Best of 1997, Cinerama Rides Again, Remembering Greig McRitchie, Fox Newman Stage photos, Elfman Oscar Nominations.

Vol. 3, No. 4, May '98 Bruce Broughton (*Lost in Space*), David Arnold (*Godzilla*), Making the New *Close Encounters* CD, Williams Buyers Guide Pt. 3; Score Internationale, Laserphile, Downbeat (Ed Shearmur), Fox Classics reviews.

Vol. 3, No. 5, June '98 Mark Snow (*X-Files* feature), Classic *Godzilla* reviews/overview, Jay Chattaway (*Maniac*, *Star Trek*), Bruce Broughton Buyers Guide Pt. 1, Downbeat (David Reynolds, Dennis McCarthy, Anne Dudley), SCL Conference Report.

Vol. 3, No. 6, July '98 Trevor Rabin (*Armageddon*), John Barry's London Concert, Burkhard Dallwitz (*The Truman Show*), Christopher Gordon (*Moby Dick*), Debbie Wiseman (*Wilde*), '70s soul soundtracks reviewed.

* Photocopies only

off, morally conflicted white male was Andrew Davis's *A Perfect Murder*. After *The Fugitive*, Davis was compared to directors like Carol Reed and David Lean

by critic Roger Ebert; lately Davis seems to be following the career arc of Peter Bogdanovich. The brief, almost too-subtle title music of James Newton Howard's score plays the ethereal "sexy psychological thriller" card first developed by Jerry

Goldsmith in *Basic Instinct*, sometimes echoing the feathery, wavering piano chords of Chris Young's *Species* main title. "Ever Been to Be to Belize?" (is that a typo?) enters *9 1/2 Weeks* territory with its electronic bass line groove and skittering techno-jazz

percussion as the movie lays the groundwork for a hot and heavy affair between the fashionably anorexic Gwyneth Paltrow and Viggo Mortensen, but "That's Not Happiness to See Me" tosses off the glossy sleaze atmosphere in favor of darkly rhythmic, per-

BABYLON 5 CDs: THE SECOND WAVE

Reviews by Jeff Bond

Sonic Images has come up with an eye-catching approach to this second batch of Christopher Franke *B5* CDs (third if you're counting the first two *B5* albums): they've eliminated cover booklets completely, leaving the jewel box lid clear and empty and decorating the discs themselves with individualistic geometric designs for each of the six episodes. Track titles and timings are on the back cover, while plot descriptions and liner notes are printed in a microscopic font in the circular area behind the CD on the tray card. The brief running time of most of the albums is put to graphic-design advantage, as much of the compact disc itself is able to remain completely transparent, leaving the geometric designs apparently suspended in mid-air. It must save a bundle on printing costs, but it makes it a little difficult for magazines like ours to photograph the cover art...

Once again, most of this music is indistinguishable from any other *B5* episode, but taken together they form an interesting sonic mood palette. One continuing frustration, however, is the way these individual episode CDs are indexed: each album consists of exactly six tracks (my theory is that this has something to do with J. Michael Straczynski's fascination with *The Prisoner*), each of which contain anywhere from one to five separate music cues which are not individually accessible. I seriously doubt most *B5* fans could quantify the difference between tracks like "Londo and G'Kar in Trouble" from "No Surrender, No Retreat" and "Garibaldi's Message to Sheridan" from "Face of the Enemy," but there's still the off-chance that someone out there might want to listen to one of these cues without sitting through an entire mini-suite. Here's a rundown of the individual discs, and I use the term "individual" loosely...

Interludes and Examinations ★★

SID-0315. 6 tracks - 31:06

The third season's "Interludes and Examinations" (sounds like a *Voyager* title) features lots of character arc stuff, including the death of Kosh at the hands of the Shadows. There's a surprisingly acoustic-

sounding opening cue with a lot of weight; there's even some string slurring effects in here! The third season opening features Claudia Christian's narration, brutal synth strikes for scenes of the Shadow war battles, a more dirge-like theme over synth glissandos, and a recurring atmospheric piano motif for the Shadow War. The score proper sports some pleasant, atmospheric *Blade Runner*-type writing. Some subtle vocal effects waft over the Shadow piano motif to underscore the appearance of Shadow spokesmodel Mr. Morden. Vocal effects also make an appearance during Sheridan's pivotal confrontation with Kosh just before the ambassador is murdered by Shadow warriors. Then it's back to the usual pulsating kodo-drum space battle music, with any acoustic textures forgotten until the death of Kosh brings a few vocal effects back into play.

Into the Fire ★★

SID-0406. 6 tracks - 35:43

For the climactic battle in the Shadow War, we get another disruptive atonal effects opening, followed by a more straightforward rhythmic treatment of the original title music. Not much else going on here beyond the ordinary, other than some synthesized vocal effects as the "First Ones" are called into battle.

No Surrender, No Retreat ★★ 1/2

SID-0415. 6 tracks - 31:38

"No Surrender, No Retreat" charts a pivotal battle in the long-brewing civil war between Babylon 5's coalition and the forces of the traitorous Earth President Clarke. This one is 20 minutes of grumbling, brooding suspense followed by the usual Holst-like, militaristic rhythms and explosive synthesizer blasts as the White Star and Earth Force fleets collide. Then there's the requisite "haunting piano" aftermath music (admittedly rather lovely).

The Face of the Enemy ★★ 1/2

SID-0417. 6 tracks - 33:41

The always down-on-his-luck security chief Michael Garibaldi is used as an unwitting pawn by the Psi Corps to help in the assassination of a threat to the power of the telepaths. "The Face of the Enemy" opens with plenty of militaristic percussion and throbbing, portentous rhythms, then, um... ah, who am I kidding? These scores have two

techniques: hammering Holst-style militaristic percussion and eerie keyboard notes hanging over synth pads. "Face of the Enemy" displays more of same, with a bit more ambient synth presence to underscore Garibaldi's frazzled mental state. The one wild card here is "Bar Background Music," a rawboned ballad warbled by an uncredited female vocalist who seems to occupy a range somewhere between Tori Amos and Jewel. I don't think it's Claudia Christian, although she apparently has her own vocalist act now, so who knows.

The Fall of Night ★★★

SID-0222. 6 tracks - 23:40

The mysterious Ambassador Kosh is finally unveiled in this pivotal second season episode. The score features pulsating synth rhythms over skittering percussion, and a more interesting than usual space-battle cue, while the second season title music offers up a more rhythmic variant of the *B5* theme.

The Ragged Edge ★★ 1/2

SID-0513. 6 tracks - 23:23

An unusual episode in which Garibaldi takes on an espionage mission to the Drazi homeworld and completely screws up the job when he takes an ill-timed fall off the wagon. This 100th episode in the series is one of the few remotely interesting stories aired this year, since *B5* got its new lease on life by airing on the TNT cable station. Unfortunately, since J. Michael Straczynski was left hanging by his thumbs by Warner Bros. last year, he made the in-hindsight-misguided decision to shoot off 99% of his *B5* plot wad at the end of the show's fourth season.

"The Ragged Edge" opens with an exciting battle cue (in a refreshing bit of space action coming from a show that has spent way too much time slogging around in cheaply constructed corridors this year) and the first presentation of the show's fifth season theme, an impressive combination of the broad melody from "Messages from Earth" and a new, almost medieval-sounding heroic fanfare... again, this is material that might be a lot more impressive it were just once played by a real orchestra. Much of "The Ragged Edge" features a delicate, almost playful tone with a great deal of pizzicato strings to underscore the comic situation of Ambassador G'Kar becoming a religious icon to his people due to the mass reading of his unpublished book manuscript. FSM

cussive suspense licks as Douglas's character reasserts his divine right to make his wife unhappy. The *Fugitive*-like, fast-paced action/suspense cues are quite entertaining in an old-fashioned way (anyone who still uses prepared piano in this business is okay in our book), but ultimately this is a suspense movie, and a great deal of the brief album is taken up with beautifully textured, lingering mood music that unfortunately doesn't make for a gripping listening experience.

—Jeff Bond

Bulworth ★★★

ENNIO MORRICONE
RCA Victor 09026-63253-2
2 tracks - 42:37

Call it star power: Warren Beatty insisted on using Ennio Morricone for his newest film, the political satire *Bulworth*, despite the Maestro's high fee and insistence in working and recording in Rome... and the fact that the American-minded *Bulworth*, unlike *Bugsy* and *Love Affair*, did not necessarily cry out for an Italian music/dramatic sensibility.

Ultimately, all but around 10-12 minutes of Morricone's score was removed in the dubbing process, and some of the remaining tracks were blended with rap songs or hip-hop beats, most notably for a frenetic chase sequence. The final product in the film was excellent: Beatty's "Bulworth" character, a Senator who has a breakdown and starts "telling it like it is" through rap, is mostly underscored with cutting-edge rap tracks, but beautifully evoked by Morricone's elegiac closing music for the dramatic (and surprising) ending and some brief transitions.

Fans of the Maestro can turn to RCA Victor's score album (not to be confused with the best-selling rap album on Interscope) to hear the composer's full intentions. The disc is divided into two tracks/suites: Track one (17:49) features the Morriconean elegy for Bulworth's journey, which ultimately reaches beyond both the American political scene (there are *no* rally-type pieces whatsoever) and the character's

flirtation with rap for a kind of transcendental release—complete with wordless vocals by Edda Dell'Orso. Also included within this suite is an interesting invention which did not make it to the film at all: African-tinged wordless vocals by Amii Stewart which cry out for the suppressed black people whom Bulworth is representing.

Track two (23:41) is chase/suspense music. Almost an album unto itself, it will

be familiar to Morricone buffs acquainted with his bag of tricks. Except for the briefest of snippets, some of them blended with hip-hop grooves, almost none of this was used in the film. The cues were no doubt written for scenes in which Bulworth frantically flees an assassin he had earlier hired to kill himself, but Morricone's Italian comic-romp style and elaborately dissonant cues must have been too out-of-whack for the movie.

—Lukas Kendall

Out of Sight ★★★

DAVID HOLMES
Jersey/MCA Jero-11799
15 tracks - 46:09

Stephen Soderbergh's *Out of Sight* is kind of like *Jackie Brown: The Good Version*; it even has an apparent character from Tarantino's movie (Michael Keaton as a mildly dimwitted FBI agent) and a cameo appearance by Samuel Jackson. It certainly qualifies as the best movie George Clooney ever made, and benefits enormously from the presence of the super-cool Jennifer Lopez.

Like Tarantino's films, *Out of Sight* features a hip selection of songs: the Isley Brothers with "It's Your Thing" and "Fight the Power," Mungo Santamaria performing "Watermelon Man" and the big band, rat pack-oriented "Ain't That a Kick in the Head" performed by the late Dino himself. With its Hammond organ

licks "One Note Samba" hails more from the kitsch era of the '60s, but David Holmes's score is firmly rooted in the rhythm and blues of the '70s, making it a strong match with the Isley Brothers' performances and a more integral component of the

score to around 25 minutes. Get ready to lunge for your hankies at the sung opening of the Horneresque "Reunion with Marie" (which ironically includes a snippet of music by Randy Newman)...

—Jeff Bond



film than a strictly suspense-oriented orchestral effort would have been.

While the album samples generously from the score, it also kicks off almost every cut with dialogue.

—Jeff Bond

Paulie ★★★

JOHN DEBNEY
Varèse Sarabande VSD-5936
9 tracks - 29:34

The opening section of John Debney's "Paulie Medley" sounds so much like Randy Newman's score to *The Natural* that we can only assume that this children's movie (which slipped in and out of theaters too quickly for us to get in line to see it) concerns a loquacious parrot who somehow makes it into the major leagues.

Debney is nothing if not a consummate craftsman, and the *Paulie* score is well-orchestrated and performed, tuneful in a Disneyesque way (if sometimes too reminiscent of Danny Elfman in its bustling off-kilter comic passages) and energetic enough to hold the wandering attention spans of the grade-school-aged audience for which it was evidently written. Fans of harder-edged material will find this heavy on the schmaltz, but devotees of lighter efforts should be pleased.

The addition of two mariachi-style songs ("Cancion Del Mariachi" and "Estoy Loco") cut the running time of the album's

Watership Down (1978)

★★★ 1/2
ANGELA MORLEY, MALCOLM WILLIAMSON & MIKE BATT
Pendulum PEG022 A 28896
16 tracks - 40:57

Long before there was Shirley Walker, there was a woman capable of handling big orchestral movie scores, who tackled films like the low-key espionage drama *The Looking Glass War* and *Captain Nemo and the Underwater City* which might have been considered off-limits to the fairer sex, particularly in the late '60s and early '70s when they were filmed. (It is our duty to mention, sans joke, that, unlike Shirley Walker, Morley was previously Wally Stott, a male composer.)

Little of Angela Morley's film scoring work has been available on CD, but Pendulum (which has rescued some spectacular works lately like *Clash of the Titans*, *Cocoon* and *Ice Station Zebra*) has done a great service by putting Morley's terrific score to the 1978 animated feature *Watership Down* on disc. The film was originally set to be scored by British court composer Malcolm Williamson, but he was forced to drop out by other considerations, and wound up writing only the film's prologue and main title music, which have a great, Vaughan-Williamsesque quality of pastoral mystery. Morley took over and produced an exquisite orchestral score that

beautifully evoked the British countryside in which a troupe of rabbits desperately search for a new warren.

Morley wrote a warm, gently questing heroic theme for the rabbits' search (first heard in "Crossing the River and Onward" and sketched out the alternately soothing and threatening environs of rural Britain with impressionistic harp passages and large-scale brass and string attacks featuring trombone trills and sharp brass slurs. "The Rat Fight" is a vicious, staccato dance of brass and

film out of the gate seemed to have a score performed by the London Symphony. —Jeff Bond

In Like Flint/Our Man Flint (1966/67) ★★★★★

JERRY GOLDSMITH

Varèse Sarabande VSD-5935

28 tracks - 64:57

Just when you've become bored out of your mind by dozens of sound-alike current film scores, along comes an album like this to reintroduce you to the brilliance of mindless crap, '60s style!

Enter Derek Flint, agent of Z.O.W.I.E. (Zonal Organization World Intelligence Espionage), a leering secret agent played by

scores. *In Like Flint's* title melody eventually mutates into the dizzyingly slick commercial tune "Your Zowie Face"; it's a smarmy tune that instantaneously informs the viewer that the film's plotline about an island of women plotting on taking over the world is to be chortled at with masculine self-amusement. ("Chicks taking over the world! Yeah, baby!")

Varèse Sarabande's new release brings listeners the original film soundtracks for the first time, and while it has more than its share of '60s kitsch, there's also plenty of Goldsmith's hard-edged and gripping action sensibility on hand. Cues like

"Uninvited Guest" and "Mince & Cook Until Tender" mix pop electric guitar grooves and percussion with the kind of sneaky Goldsmith rhythms

(played by xylophone and strings) and exciting brass lines that has kept the composer one of the most consistently listenable and interesting for the past four decades. "Odin, Dva, Tri, Kick" offers an action-packed rendition of the same Russian-composer tune used in some of Sam Spence's awesome NFL highlights music from the '60s and '70s. "The Deep Freeze" manages to suggest both Goldsmith's tough, *Planet of the Apes*-style action writing and the kind of farcical style he brought to his '60s comedies like *Take Her, She's Mine*. The "Your Zowie Face" song itself is one of those hopelessly bland corporate attempts at reaching "the kids" with a quartet of white bread singing zombies and cringe-inducing lyrics ("You have a smile that is disarming and style that is alarming, and such a wowie face... That face, I don't believe it, it's grace combined with evil...").

Sadly, after the hilariously hip Flint theme is introduced in the *Our Man Flint* half of the CD,

the album settles into an excruciating jag of placing the theme in various mock-ethnic settings (the sleazy French rendition, the Venetian gondola approach, a hip-shaking, sax-wailing beach dance version) interspersed with terminally low-key sneaking-around music, enlivened slightly by the '60s trappings. The final three action cues ("You're a Foolish Man, Mr. Flint," "It's Got to Be a World's Record" and the end titles) come along just in time to wake up the listener with six minutes of rockin' Goldsmith bombast.

—Jeff Bond

20th Century Fox: Music from the Golden Age ★★★★★ 1/2

VARIOUS

Varèse Sarabande VSD-5937

28 tracks - 69:00

The Varèse/Fox collaboration continues with this generous sampling of largely unreleased music from the 20th Century Fox vaults, including Franz Waxman's *Prince Valiant*, Alfred Newman's *The Seven Year Itch*, *The Razor's Edge*, *Captain from Castile*, *Leave Her to Heaven*, *All About Eve*, *Song of Bernadette*, *The Best of Everything*, *The President's Lady* and *A Man Called Peter*, Bernard Herrmann's *Beneath the 12 Mile Reef*, *The Ghost and Mrs. Muir*, *Journey to the Center of the Earth*, *Anna and the King of Siam*, *Prince of Players*, *The Man in the Gray Flannel Suit* and *Garden of Evil*, Hugo Friedhofer's *The Rains of Ranchipur* and *Violent Saturday*, Alex North's *Viva Zapata!* and the ballet from *Daddy Long Legs*, Cyril Mockridge's *Will Success Spoil Rock Hunter?*, Victor Young's *The Tall Men*, and Jerry Goldsmith's *The Stripper*, *Rio Conchos* and "The Attack" from *Patton*.

Predictably, Alfred Newman represents the glossy, superbly crafted studio sound while Herrmann's work tends to come off as more dramatic and intense. Goldsmith's *The Stripper* is a rare and interesting foray into soap territory for the composer—it sounds like one of Alex North's smoky lounge-jazz themes—while *Rio Conchos* and *Patton*



scratcher combs, while "Climbing the Down" presents a large-scale, heraldic and gorgeously romanticized setting for Morley's search melody. There's a song performed by Art Garfunkel ("Bright Eyes") that will certainly not dwell long in the annals of pop history, but Mike Batt's melodic line is pretty enough, and the accompanying orchestrations are lovely.

Morley introduces a militaristic march rhythm for a group of Nazi-like rabbits in "Bigwig's Capture," and "Kehaar's Theme" essays a droll, Eric Satie-like style that bears comparison to Jerry Goldsmith's off-kilter music for the crow in *The Secret of NIMH*. In fact, while it doesn't quite scale the same melodic heights, *Watership Down* is very much of-a-piece with child-oriented confections like David Shire's *Return to Oz* and Goldsmith's *NIMH*.

Morley did some orchestrations for John Williams on *The Empire Strikes Back* and her mastery of the orchestra conjures up the magical days of the late '70s and early '80s, when every

James Coburn in a blatant nose-thumbing at Sean Connery's James Bond. Designed to be 20th Century Fox's own super-spy franchise, the Flint concept only survived through two movies, but in its heyday it perfectly captured the deliriously sexist, hedonistic zeitgeist of the period... as did Jerry Goldsmith's droll, smirking but exciting musical scores.

Like 007's John Barry, Goldsmith had a knack for melding the pop sensibilities of the '60s with the exigencies of the Hollywood action score, as evidenced in his music for the *Man from U.N.C.L.E.* television series and in thriller scores like 1965's *The Satan Bug*. The *Flint* scores (presented here in reverse chronological order, with the more interesting and lengthier *In Like Flint* from 1967 preceding 1966's *Our Man Flint*) as originally presented on LP consisted mostly of groovin' re-recorded renditions of their title themes. *Our Man Flint's* title music is the Flint Theme itself, a Zen-like electric guitar mantra that insinuates itself throughout both

sound remarkably crisp in their original film versions.

Victor Young's 1955 western *The Tall Men* is a beautiful piece, and at 5:58 is also the longest selection on the CD—most are around two minutes. Sound quality ranges from remarkably clean stereo to archival mono. Overall, another fine Nick Redman production (we should work with that guy!) with excellent liner notes by the esteemed Jon Burlingame.

—Jeff Bond

Gone with the Wind (1939)

★★★

MAX STEINER & VARIOUS

Sonic Images SID 8808

8 tracks - 65:13

While it's the last thing a self-respecting member of the male motion picture viewing public would ever want to admit, *Gone with the Wind* is a great, sometimes deliriously enjoyable movie, more than deserving of its classic status. It's hard to believe that a four-hour movie about a flighty Southern Belle and her loves and tribulations at the dawn of the Civil War could entertain anyone weaned on Michael Bay films, but GWTW defies all conventional wisdom. It works because its central character, Scarlett O'Hara, is such a psychotically self-centered harri-dan, yet played with such dazzling spark by Vivien Leigh that you can easily understand the desire to strangle her and pledge undying devotion to her at the same time. Her relationship with the cheerfully cynical Rhett Butler is sublimely dysfunctional and director Victor Fleming (who made *The Wizard of Oz* the same year, then had a nervous breakdown) wisely ratchets up the dark edges of the story to overpowering heights, particularly in a brilliant scene in which Clark Gable's Rhett grips Scarlett's head in his hands and threatens to crush the image of Scarlett's wimpy alternate paramour Ashley Wilkes right out of it.

Viewing the film, Max Steiner's "Tara's Theme" retains as much of its power to thrill as ever, although the remainder of his score spends a distracting amount of time referencing song

standards of the Old South.

While Steiner and Victor Young were famous for this, reportedly in the case of *Gone with the Wind* it was David O. Selznick who foisted the references on Steiner over the composer's protests.

In order to appreciate the quality of Steiner's original tunes it's almost necessary to hear them divorced from the film, and this previously released 1959 Stanyan recording offers a good opportunity to do just that, with about 37 minutes of music from Steiner's lengthy score. (It's probably sacrilegious to suggest this, but given *Forever Amber* I can't help thinking about what David Raksin could have done with this movie.) For the whole thing—in the original performance—get Rhino's 2CD book-bound set from last year (R2 72269).

The rest of this hodge-podge of an album (put together by poet Rod McKuen) features the bouzoukis of Manos Hadjidakis's music from *America, America*, Victor Young's "The Bridge" from *For Whom the Bell Tolls*, the theremin-wailing theme from Miklós Rózsa's *Spellbound*, Jerome Moross's theme from *The Cardinal*, and McKuen's own overture from the terrific little film *The Prime of Miss Jean Brodie*. Muir Matheson conducted the *Gone with the Wind* material; the rest was done by Ray Heindorf.

—Jeff Bond

Trinity and Beyond (The Atomic Bomb Movie) ★★★ 1/2

WILLIAM STROMBERG

VCE. 26 tracks - 56:50

Anyone interested in what conductor William Stromberg does when he's not leading the Moscow Symphony Orchestra in great Marco Polo recordings (*King Kong*, *The Hunchback of Notre Dame*) would do well to check out this soundtrack to a documentary about the atom bomb narrated by William Shatner. The big, energetic score (featuring a lush, full orchestra and choir) is written in a deliberately exaggerated newsreel style that captures both



the overwhelming power of the bombs, the nightmarish visual splendor of the documentary film of their explosions, and the nationalistic Cold War frenzy that led to their development. In this sense it's a fascinating corollary to Basil Poledouris's *Starship Troopers* score and it has the same bracing, propagandistic style at times.

Stromberg's long experience as an orchestrator on major film scores turns up in some passages which hint at the undulating, V'Ger-like figures of Goldsmith's *Poltergeist* score as well as a few Bernard Herrmannisms, but overall this has an original sound despite the fact that in a way it's a very conventional, brass-dominated orchestral score. It's refreshing because this is a score (like *Starship Troopers*) with a genuine, editorial slant on its subject matter. You'd expect something called "Hiroshima/Nagasaki Requiem" to sound like the end of an Akira Ifukube *Godzilla* score, but this cue opens with an almost exultant, pagan choral dance, finally falling off into glassy, eerie textures. ("China Gets the Bomb," on the other hand, is a slithering oriental pastiche.)

Stromberg has collaborated with four orchestrators (including his Marco Polo associate John Morgan) and the Moscow Symphony to give this effort a massive feel, and it makes you wish someone would give

Stromberg a job writing on a major feature. At the moment the album (previously released in Europe) is only available in the U.S. from the video's distributor, VCE, so call 818-367-9187 to order your copy.

—Jeff Bond

Alle Origini della Mafia (aka The Legend of the Black Hand) ★★★ 1/2

GINO MARINUZZI JR., ENNIO

MORRICONE, NINO ROTA

RCA OST 137 (Italy)

16 tracks - 36:08

This is a reissue of the score of a television series from 1976, previously available as a Ricordi LP. The LP credits were clear that Nino Rota was the composer of the themes, except for "Tarantella Siciliana" by Marinuzzi, who has worked with Morricone on a few films. Marinuzzi otherwise arranged and conducted the score tracks. Morricone arranged and conducted two vocals and their instrumental covers.

It is not clear if this is the actual music from the series or arrangements of the themes for an album, but these are not "pop" arrangements. The score is orchestral, and could easily blend with Rota's famous *The Godfather*, as it shares many of same qualities. *The Godfather* is more powerful and impressive, but this score has some haunting and memorable melodies too. Its three main themes are heavily used, but the arrangements are varied enough to keep them interesting. Two of Rota's themes are sung by Sergio Endrigo, and have the same mood as the score. (Presumably, it is Edda dell'Orso vocalizing uncredited in the background on a couple of tracks.) A third theme, "Sicilia," adds some local color, and its brightness complements the other two heavier themes.

The only negative is the recorded sound. The strings are often harsh and gritty, though never quite distorted, and this distracts from the lyrical nature of the music. A treble cut smoothes out the sound. The four-page color booklet has photos and credits of the series inside, with no musical liner notes.

—Tom DeMary

Wet Dreams & Nightmares



THE CD IS CALLED *STEREOPHONIC SPACE SOUND UNLIMITED PLAYS LOST TV THEMES* (MAI TAI DD0126, 12 TRACKS, 34:01), AND IT TAKES US BACK 35 YEARS. THE STORY I WAS TOLD GOES SOMETHING LIKE THIS: 'T'WAS THE SPRING OF 1963, ZURICH, SWITZERLAND, WHEN TWO PROFESSIONALLY VIRGINAL BUT ENTHUSIASTIC MUSICIANS JUMPED INTO THE FRAY AND GOT THEMSELVES HIRED TO SCORE A NEW SWISS TELEVISION SERIES CALLED *THE ORGANIZER*. THE SHOW, WHICH

had a James Bond/Dangerman angle, starred Jürgen Prochnow of *Das Boot* and *Dune*. The show's theme, by Ernest Maeschi and Karl Diblitz, was, for its time, phenomenal. Ernest and Karl only used Barry's Bondian formula from *Dr. No* as a springboard. For the bulk of their concept they appropriated a then-freshly hatched American twist to instrumental rock known as surf music, and configured it to a queer Middle Eastern affectation.

Listening to their work today, one is struck by how fresh it seems. I imagine this is due, in part, to the influence *Pulp Fiction* has had on current popular media—much of the stuff on this disc sounds like retro-fitted treasures of the kind Tarantino unearths for his “boy’s favorite” wet(day)-dreams of bullets and broads. The album’s most overt example of this association is track 3, “Korla Rides Again,” which bears more than a passing resemblance to Dick Dale’s “Miserlou.”

Maeschi and Diblitz had a successful career, 1963-72, scoring several series for the Swiss DRS television network. It must have been a hoot writing for shows like: *Space Mission Number 12* (brainy sci-fi); *Follow the*

Duke (a horror western!); *Korla Rides Again* (a kung fu-type deal involving a baddass guru from India wandering the Old West); and *The Bossa Nova Squad* (about the adventures of Cuban secret agents—I can’t imagine why this one didn’t get imported and run on CBS; I think J.F.K. would’ve watched it).

The *Space Sound* project didn’t come easy. Most all of the Maeschi and Diblitz television soundtrack master tapes were destroyed in a 1984 fire which gutted the DRS studios. Beginning in 1996, Ernest Maeschi, Jr., son of Maeschi, and Karin Diblitz, daughter of Karl, colluded with a group of young Swiss musicians and set about the formidable business of recreating the music from the two composers’ original score and arrangement sheets. Their sweat and dedication paid off. Due to the skillful application of full throttle cool-and-weird on a vintage ‘62 Fender Stratocaster, Hammond organ, synthesizer, and the rest of what

you’d need to round out a ska band, the *Space Sound* disc is a monster from one end to the other. The CD’s packaging, while being appropriately ‘60s pop-mod, is devoid of any reference to the actual history of this music, something which I think was a major miscalculation. I asked Josh Agle of Mai Tai about this and he informed me that, for some reason, that’s the way the composers’ offspring wanted it. If you have trouble finding this release, it can be ordered by calling 1-800-45-DREAM. If you order the CD and like it even half as much as I do, then I ought’a tell ya’ that they have a new release due in a few months: *Fluid Sound Box*.

Spaghetti Splatter

Dario Argento, the infamous Italian film director, has been referred to by others as the Italian Alfred Hitchcock. I don’t have a problem with that, but I do have to add that it could only be Hitchcock with heavy doses of David Lynch, Mario Bava, and a dash of Hershel Gordon Lewis (if you don’t know of Lewis, maybe you should leave your “good taste” at home and go look him up). Before getting behind the camera, Argento collaborated on screenplays, among them *Once Upon a Time in the West*, Sergio Leone’s ultimate statement in the genre he invented, the spaghetti western. Argento’s first directorial effort, *The Bird with the Crystal Plumage* (1970) immediately propelled him to international prominence.

Argento (as was his unofficial mentor, Bava) is a supreme stylist. His terrifying and horrific murder mysteries bury the viewer in a complex environment of overwhelming sights and sounds. Colors, patterns, movements and music are all drastically accentuated. An attempt on the part of a viewer to acclimate to these exceptional conditions is remunerated by a sudden capacity to read into Argento’s intense palette: clues to his films’ mysteries are hidden in the maze of concentrated visual and aural stimulation.

Argento’s first three films, *Bird*, *Cat o’ Nine Tails*, and *Four Flies on Grey Velvet* all had scores by Ennio Morricone. For their final collaboration, *Four Flies*, Morricone began experimenting with moderately atonal hard rock, and this seems to have set the stage for the rock band Goblin’s entrance into Argento’s vehement world. Goblin retreated from Morricone’s suggestive moves into abstract contemporanea. Their score for *Profondo Rosso* (*Deep Red*), Argento’s fifth film and their first scoring assignment, stays firm

**Maeschi and
Diblitz’s
work sounds
incredibly
fresh—
Tarantino-ish
daydreams of
bullets and
broads**

on the harmonic foundations of traditional rock. What they did evolve upon from Morricone's precedent was to use hard rock as a surprisingly effective tool of instrumental expressionism. Goblin demonstrated that rock could function admirably apart from unkempt singers and mediocre poetry—through their partnership with Argento they showed the world that rock could *score* (no pun intended).

The band's second effort with Argento resulted in a masterwork, both for them and the director: *Suspiria* (1977). The film exists as a seamless and total unification of two unique and intrepid creative visions. Goblin's fearsome, shattering score is a veritable thunder-strike of electric guitar, synth, bass, percussion and voice which would snap the spine of any film but this one. *Suspiria* needs just such a sonic blitzkrieg. Argento's unfolding array of brazenly appointed horrors (we see a woman's murder from *inside* her body!) require the band's unrestrained manifestations of supernatural evil—Goblin's *Suspiria* is a savage Black Mass. Deep in the background of the title track someone can faintly be heard muttering an incantation; later the voice becomes distinct and warns with only one word: "Witch... witch!"

Now available are five Goblin releases: *Suspiria: The Complete Soundtrack* (Cinevox MDF 305, 12 tracks, 41:32), *Profondo Rosso: The Complete Edition* (Cinevox CD MDF 301, 28 tracks, 72:17), *The Goblin Collection 1975-1989* (DRG 32904, 27 tracks, 75:57), *Goblin Volume II 1975-1980* (DRG 32923, 16 tracks, 67:06) and *Goblin Volume III 1978-1984* (DRG 32924, 16 tracks, 67:00). The two score discs are indeed complete and are highly recommended additions to any well-rounded soundtrack collection; they are both legendary and unique genre classics.

The DRG anthology volumes have some value in that they present an informative overview of the band's special journey through the cinema of the bizarre. The three disc's combined 59 tracks maintain interest through Goblin's slight shifts in style and emotional timbre. They manage to execute these modifications without sacrificing their all-important cabalistic élan. Personally, I prefer *Volume III*, and I am also partial to tracks from *Buio Omega* (the soundtrack CD of which is currently available, but I don't have it)—the main theme unmistakably smacks of Tangerine Dream. The *Zombi* main title (Vol. III) is relatively elaborate and quite sinister. As with the DRG Ennio Morricone anthologies (FSM Vol. 2, No. 9), these Goblin collections feature a number of repeated tracks. Exactly what in the world they think they are accomplishing by doing this is beyond me.

Labels. Go figure.

FSM

The Sound of Scuzzlebutt

(continued from page 23)

it as far as you want. The first gig was just doing dialogue, so I took it home and did this Weight Gain 4000 music which was basically just a little bit of Van Halen electric guitar and a drum machine, as cheesy as it can be, and they put it in the show. And after a while the show aired and they had to get someone to do the incidental cue music. At that time me and Matt and Trey were jamming in the office, and got the police called on us a couple of times, just screwing around and drinking. They actually did the first Isaac Hayes song, Trey and Matt. I played drum, bass and guitar, and when we started jamming we started doing all the Isaac songs."

Like Berry, Howell notes the accelerated turnaround of *South Park* episodes. "Usually in cartoons it's like a three-month turnaround. When I started it was like a three-week turnaround. And I was the only one there. Matt and Trey would be around every once in a while. They were around for the whole thing at the beginning; lately they're extremely busy and we don't get to hang and jam anymore. Now it's like, we have to do a Chef song—so we have to get together and do it. It's not like hey, what are you doing, let's just jam. It's still a jam and it's still fun, but it's more like we have to get this work done."

Howell says that the working approach to recording the songs is somewhat less than formal. "We basically throw a scratch mike in front of Trey and we kind of fool around and play and play and play until we get it. Usually Trey sits behind the keyboards and we just play it live. And Trey's really good at it, too; I guess he went to Berklee for keyboard or something. I'll come up with a jam or he'll come up with a jam and then he'll just sit there for three minutes and write lyrics and sing to it and everyone laughs at it and he leaves. They don't usually give me many takes; it's usually just, here's the idea, and I better get it on tape because they have to go. They ship it to Isaac, they get on the phone, record it and ship it off and cut it into the show—it's really just fast."

Howell is in charge of editing in Hayes's vocals to the instrumental background, which can involve making last-minute changes to the performance. "Usually everything's just great, but sometimes due to the scene getting cut or changed, it's like he might have done a really great thing here or a great moan there, and I have to edit it down to the scene, so I've got to cut his vocals to fit the music-cut. It usually works out great."

"We're in with this thing for a while," Stone insists. "Maybe not ten years but until it sucks to do it."

Howell is also in charge of processing the voices of the show's vocal performers to get the often high-pitched speech patterns of the *South Park* kids. "I vari-speed all the voices here. We just speed up the voices like on a reel-to-reel. All the four main characters are all sped up the same amount; different characters like Terence and Philip get a little bit less, and the girls because they're naturally higher pitched. It's just different things

for different characters."

While *South Park* has been heavily merchandised in the form of T-shirts, plush dolls and figurines, the music of the show has yet to be officially distributed to the masses—but that's about to change. A *South Park* album is in the works, but this will differ somewhat from the recent collection of dialogue, songs and Alf Clausen cues on Rhino's *Simpsons* album. "It's like *The Beavis and Butthead Experience*," Matt Stone says of the album. "There's a variety of things; I don't know if we're going to use dialogue as transitions or not, but there's going to be full versions of some of Chef's songs and there's a lot of other artists contributing to it. Elton John's doing a song, and Meat Loaf's doing a song. Basically most of the album features Isaac with different people; sometimes it's a duet, sometimes it's just Isaac, sometimes Isaac's barely on it."

Parker and Stone have also entered into a new venture with their former collaborator David Zucker: the movie *BASEketball*, with the *South Park* creators playing two young men who invent a sport that crosses baseball with basketball, becoming famous in the process and finding themselves torn by the pressures of success [see p. 22]. "We had never acted in anything where it wasn't our thing, with Trey directing or something we were intimately involved in, so we had never done anything like that," Stone explains. "I definitely have a lot more respect for actors after doing it. I kind of thought it would be easy and it wasn't." Any chance the success of *BASEketball* could create the same type of pressures for Parker and Stone, derailing their concentration on *South Park*? "The truth is we're in with this thing for a while," Stone insists. "For ten years, no, but for two or three years, definitely. We're going to do it basically until it sucks to do it. Right now it's fun and people always ask if we're going to leave the show, but why would we do anything else? *South Park*, first of all it's ours, we have a lot of creative control, and it's what's got us where we are. It'd just be stupid to throw that away."

FSM

The Glitter Factory

ON THE 75TH ANNIVERSARY OF WARNER BROS. AS A FILM PRODUCING ENTITY, CONSIDER HOW THE WB NAME AND HERALDRY CONJURES BOTH THE STYLE AND WONDER OF MOVIES' GOLDEN AGE

by Bruce Herman

For brand-name studios the Golden Age of movies was the best of times. They owned everything, from Rita Hayworth to the tiniest stitch on her Gilda gown. They owned the audience, too—nothing could compete. What other entertainment offered a story in such a vast, bold way—a tale that talked, sang and danced, and transported its viewers to exotic places, often in color? Nothing dominated the entertainment industry from the mid-1930s to the early 1950s like the motion picture show. Radio was big, but it was, as Fred Allen said, furniture that talked. *Life* magazine provided moving pictures if you flipped the pages. Sports, especially baseball and college football, had a huge following, but they were outdoor roots for the home team, and the top names were all males, not a pretty face anywhere. Movies had Betty Grable, Tracy, and *Gone with the Wind*. The big screen had an unmatched mystique.

The industry, despite its immensity, displayed a patriarchal quality that the workers were family, and they were in this together. The studio chiefs were very much Big Daddies, tyrannical but generally well-meaning. Year in and year out, everyone was in this business as a vital unit, helping one another. An attitude of "Hooray for us!" infused the lot, from broom-pusher to storyteller. Their labor, after all, was smack in the never-never dominion of make-believe, and just about everywhere you looked posed a glamour puss. It beat making cattle feed. At Paramount, it was said the profits from an Alan Ladd movie paid the wages of time-clock employees for a year.

The Best Years of Our Lives

Back when movies had little competition for America's escapist cash, a trip to a picture show wasn't just a switch-on pastime. It was an excursion into a museum of riches, an adventure when humdrum was common. When Gable was king of Hollywood, his movie-going subjects led lives of simple existence: most gun shots in America happened in a movie plot, for example. Moms actually cooked, and a new pair of shoes was a big deal. Kids walked to school, where they became literate. And special effects on the screen slipped by without undue commotion because the story was engrossing. Strolling by a movie house, people would take a moment to check the coming attraction posters and make plans. Sometimes young ones pulled antics, jumped in anticipation: *The Thief of Bagdad* was coming! Few things mollified a downtrodden psyche like an upbeat movie.

Many cities across the nation had their own Great White Way, a glittering line-up of show places built (from the silents on into the 1930s) by movie corporations to promote

the grandeur of Hollywood and entice urban patrons. These structures, seating thousands, were awesome; devised from Taj Mahal or Egyptian templates, they had alcoves with naked statues, winding staircases going up to a probable MGM heaven, deep rugs, confection counters limo-long, and ushers dressed like Turkish generals. Marcus Loew, an MGM bigwig, said "We sell tickets to theatres, not movies." City folks, off to see a movie, would polish their appearance before daring their bodies in such splendor. As for romance, it flourished. This was, to be sure, the Golden Age of balconies.

All Singing, All Dancing!

Warner Bros., by their gamble and foresight, and Jolson, by baritone voice and personality, set the motion picture into a sound mode. Movies went on to talk ad infinitum. Even a pretty good dialogue writer like Shakespeare, or the Globe money men, knew drama was helped by music.

In 1933 Max Steiner composed an in-depth score for *King Kong*. The score legitimized and freed background music to be a natural part of the movie idiom. The founding sound of film music was in the tradition of romanticism, a la Rachmaninoff and Mahler. Many of the early film composers gained their musical schooling and sensibilities in their native Germany, such as the incomparable Warner toilers Steiner, Korngold and Waxman. They brought to studio music Viennese oompahs, symphonic opening and end-credits, and operatic interjects under the dialogue. It was a full-bodied sound, one heard in the concert hall.

To the proposition that a good film score was one you didn't notice, Max Steiner countered, "What good is it if you don't notice it?" Film music from the Golden Age of movies is undoubtedly memorable, thanks to the Warner triumvirate mentioned, and others like Miklós Rózsa, Bernard Herrmann, Alfred Newman, and artists comprising a small, innovative group whose names scroll along the music credits of hundreds of movies. These composers are sacred names, in their fashion making the Golden Age of movies worthy of fond remembrance.

The Last Tycoons

When Hollywood was a movie factory, energized by the necessity of each studio putting movies into a thousand company-owned theatres every week or so, just the magnitude of activity must result in something more than MGM, Fox, or Goldwyn dollars. It did. It was a magnificent time for movie craftsmen and artists, an era of creativity.

The WB shield is an icon of the period.

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The Poseidon Adventure

with

The Paper Chase

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Plus Main Title to **Conrack**

The Paper Chase is the acclaimed 1973 comic drama about Harvard law students, starring Timothy Bottoms, Lindsay Wagner, and John Houseman as the tyrannical Professor Kingsfield. John Williams wrote an eclectic score emphasizing the film's myriad social worlds: a beautiful love theme in the style of the light pop of the day, with characteristic Williams touches; pseudo-Baroque music (like *Family Plot*) and arrangements of Bach and Telemann for the academic environment; two jazz-rock source cues; and a haunting, noble theme ("The Passing of Wisdom") used for the students' fascination with Professor Kingsfield.

The Poseidon Adventure is the classic 1972 Irwin Allen disaster epic, for which Williams wrote a stirring, legendary main and end title theme for low brass building to full orchestra. The interior cues evoke dread and claustrophobia as well as the single-minded drive of the protagonists to escape alive. The score bridges Williams's television work for Allen in the '60s with the more symphonic style he used on his famous blockbusters of the late 1970s and '80s, and has been requested by fans for a quarter-century.

The CD also includes the six-minute "Main Title" to *Conrack*, the acclaimed early '70s Martin Ritt drama starring Jon Voight as a school-teacher on a poor South Carolina island. The music features Williams's uplifting Americana writing, as heard in *The Cowboys* and *The River*, with a gentle bluegrass bent.

This album of previously unreleased John Williams tracks was drawn from clean, best-possible archival sources, with roughly 15 minutes surviving in stereo. The 16-page color booklet includes rare photos from the 20th Century Fox archives and track-by-track liner notes by Jeff Bond and Jeff Eldridge.

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The Paper Chase

1. Love Theme from *The Paper Chase*** 2:37
2. The Passing of Wisdom† 3:06
3. Bach: "Little Fugue" in G minor† 2:05
4. Be Irrational* 2:55
5. Kevin's House (source) 2:32
6. Hart in a Hurry 1:16
7. Thinking of Susan/Kingsfield's Study/The Empty Classroom 3:12
8. Kevin's Tutor (source) 3:36
9. To the Hotel† 2:02
10. Telemann: Concerto in D Major (Allegro) **† 1:39
11. Real Identity/Into the Sea* 3:35
12. End Title* 2:38

22. Death of Belle† 3:26
23. Hold Your Breath* 3:06
24. The Red Wheel 3:00
25. End Title 3:34

**Not used in the film
*Contains music not used in the film
†stereo

Conrack

13. Main Title* 6:07

The Poseidon Adventure

14. Main Title 2:13
15. Rogo and Linda** 1:32
16. To Love (source) 3:07
17. The Big Wave* 4:01
18. Raising the Christmas Tree 3:24
19. Death's Door 5:02
20. Search for the Engine Room† 2:49
21. The Barber Shop* 3:05

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